

DRAMA

VAUDEVILLE

CIRCUS

NEW YORK CLIPPER

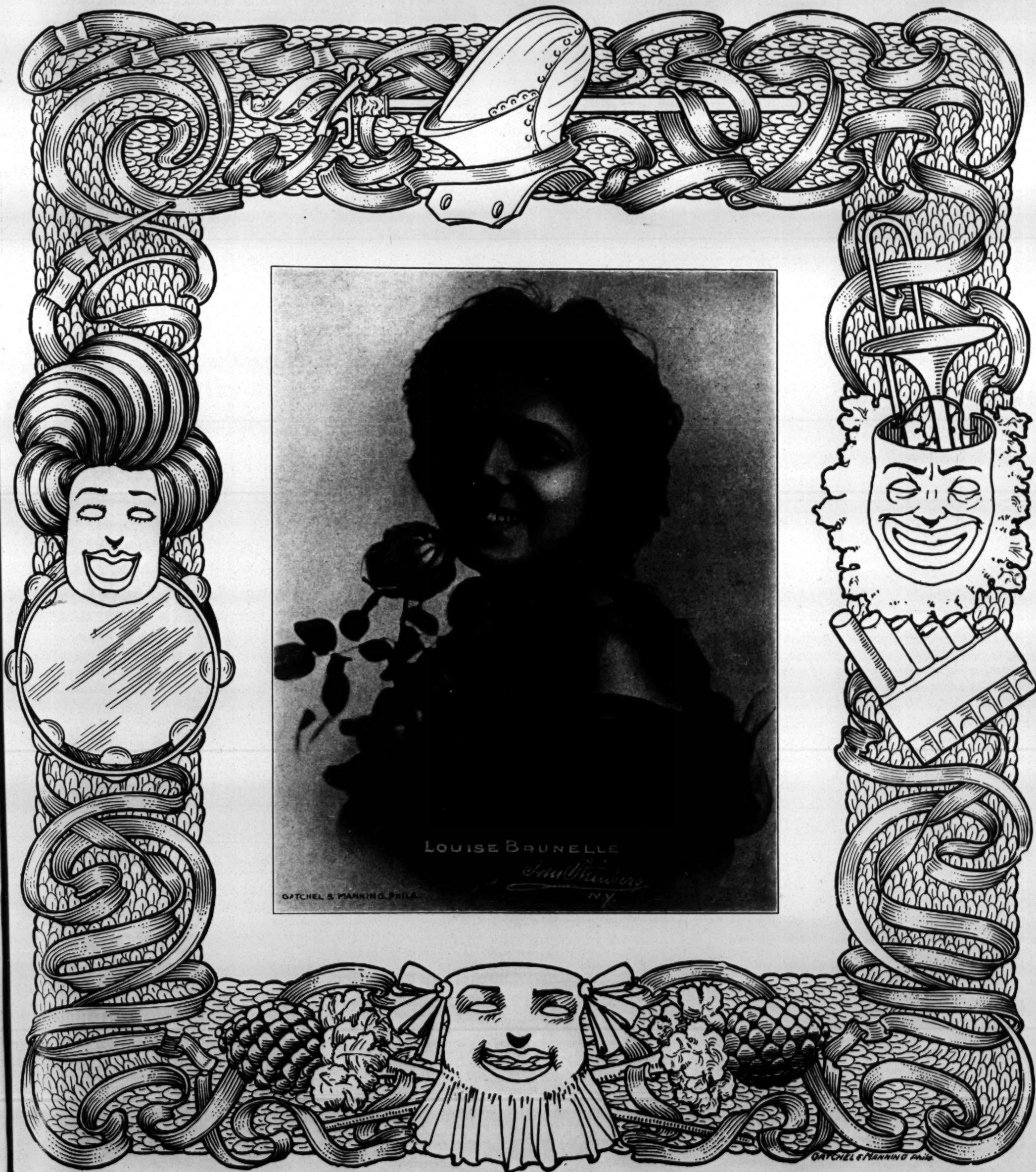
THE OLDEST AMERICAN THEATRICAL JOURNAL.

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Founded by
FRANK QUEEN, 1853.

NEW YORK, JANUARY 11, 1908.

VOLUME LV.—No. 47.
Price, 10 Cents.



Miss Clipper's Anecdotes, Personalities and Comments, CONCERNING STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRO.

Whenever Henry Edward Warner, who so effectively does the big publicity act for the Shubert attractions, has a wakeful night, then look out for a new song the following day. Evolving attractive material all day for the papers and magazines in the interests of the busy firm he represents, is a heavy task, both physical and mental, but the young man seems to be supplied with force abundant enough to labor also through some of the "wee sma' hours."

"I've Got a Pain in My Sawdust," the song recently secured by Vesta Victoria, and by her made into a hit, was the result of one of Warner's "wakefuls." And the way this clever little song with the catchy title came to be written was in this wise: The young man had been supping late with a Shubert star and two or three of the lesser lights. The "live-broiled" crustacean, which was an important part of the repast, must have been a dead-broiled, for, after about an hour of sleep that night, Warner was awakened by the painful symptoms frequently following lobster-ical indulgence.

The Jamaica ginger bottle was his first thought, and in groping about the medicine shelf for it, he overturned several bottles, the clatter of which aroused Mrs. Warner, who rushed to his assistance.

"What on earth is the matter, Henry Edward?" she exclaimed.

"I've got a pain in my sawdust," he replied with a groan.

During the excitement of mixing and taking the warming dose, Mrs. Warner, ever on the alert with suggestions that will aid her hard-working supporter in his literary labors, remarked:

"That isn't a bad title for one of your songs."

"That's so," replied Warner, between two paroxysms, "and I'd better utilize it while the spirit—or more correctly, the pain—moves me."

Then during the next two hours, to the crescendo and de-crescendo accompaniment of the inspirational impulse, Warner wrote the verses. As he worked them out, the accompanying melody came with them, and thus it was that a pain in Warner's belt region brought into existence one of Vesta Victoria's latest successes.

Whit Cunliffe is London's latest exportation of music hall talent, billed as headliner at the New York this week. Cunliffe represents one of the most polished and finished products of advanced vaudeville, that form of popular entertainment which many years ago was rooted in variety. In the far past, "variety" was often a synonym for songs and acts of performers whose personality and work were anything but refined, and to whose performances women and children were barred.

Cunliffe's personality and work is the farthest point of the other extreme. He is a singing comedian, with a clever comedy that does not touch upon buffoonery. His manner of dress is the complement of his work, and though not in the least foppish, he has frequently been styled "Beau Brummel" and "Beau Nash." More recently he has been called the "Gibson Man," as he possesses a clean cut appearance, with no exaggeration of style in dress, other than to affect a certain effective shade of brown to the exclusion of all other colors. His wardrobe, even to his brown hats, are made for him by the same tailor and hatter employed by his king. Actuated by this attractive fad of his, London has bestowed upon him also another name, his most popular one, "The Man in Brown."

Cunliffe, who was the rhymer of his class during his last year at Oxford College, writes nearly all of his own songs, and he knows extremely well how to equip himself in this line.

While the Fifth Avenue Theatre resumes its former policy of high class vaudeville, Keith & Proctor's Twenty-third Street Theatre, so long a prominent "continuous" house, opens Jan. 6 as a moving picture exposition on a larger scale than heretofore attempted. The whole performance, with the exception of interpolated songs, illustrated by pictures, will consist exclusively of the latest and best of all that has developed along the moving picture line. Three changes of programme each week will be made. The whole house, no reservation of seats, will be open at the small price of 5 and 10 cents.

This new policy has been decided upon owing to the immense attraction of the general public toward this sort of entertainment. Knowledge of value in methods of manufacturing—for instance, that popular film, scenes at a rolling mill—are graphically impressive. These give the ignorant as well as others, ideas on subjects with which they never would come in contact in any other way. These pictures illustrate scenes and doings in foreign countries, important events, modes of living and travel which in no other way than by the moving picture could be a part of one's experience.

Thus, while Keith & Proctor will be adding largely to their own bank accounts, they will also be giving at a small price, instructive amusement and knowledge of big value.

An amusing application was recently made to Sam J. Klein, a popular manager of Summer shows, who during the Winter season is connected with a moving picture exchange.

The proprietor of a moving picture show in Newark, which has a large population of Germans, of which he is one, called upon Klein to hire certain pictures. Objecting to

some of the higher priced films, he settled upon others of cheaper grade, after making a lot of trouble and taking up considerable of Klein's time. The films finally selected by the economical showman, proving satisfactory to his audiences, he decided on further economy as to the rest of his entertainment.

The other day, in arranging with Klein for talent, he said:

"Them second-hand films pleased as much as the high priced ones, and I'm not going to put so much money into my acts after this," adding confidently, "now, Klein, can't you get me a few second-hand singers, cheap?"

The following request of a beginner in "the business" may sound amusing to those more familiar with it.

Ed. Hale, manager of a Western "Rip Van Winkle" company, has connected therewith a specialty known as the Chicago Newsboy Quartette. One of these young singers had been with the company only a few days when, in an emergency, he was called upon to do some "juvenile" work. He managed to get dressed, but knowing absolutely nothing of the make-up art, he made sad work with the grease paints with which he had been hurriedly provided. Finally, discouraged at his unsuccessful attempts, for he had put on and cleaned off many times, he rushed out to the stage manager, a few minutes before his cue, and exclaimed:

"For heaven's sake, stripe me!"

"A Christmas night performance," reminiscently remarked William Norris, "always brings back the memory of my first appearance on the stage, which was also on a Christmas night."

The young comedian's remark was made



JEROME H. REMICK.

This well known music publisher, since acquiring the Whittey-Warner Music Co., and combining the same with the interests purchased from Bernstein, Shapiro & Co., has become one of the main factors in the publishing and distributing of popular compositions, both instrumental and vocal. His forces include a staff of the ablest song writers and composers, and his interests in New York are well looked after by F. E. Belcher, the secretary of the company, who has lately projected a number of important changes in the establishment. Popular Music Gumbie is the head of the professional department, and everyone who has had any dealings with these gentlemen has been impressed by the courtesy and business-like methods which characterize the "Big Firm." Mr. Remick has originated and developed an extensive system whereby his publications and others are exploited in the principal department stores of the large cities. The executive offices are at Detroit, Mich. A branch is also located at Chicago for the convenience of the large clientele in the Central States. Mr. Remick's New York offices, which have been located next door to THE NEW YORK CLIPPER Building, will shortly be removed to 131 West Forty-first Street, New York.

the other night, just after his several encores to his song, "Benjamin Partridge, a Person of Parts," in the second act of Savage's comic opera, "Tom Jones," which closed, Jan. 4, a long engagement at the Astor Theatre, this city.

Some years ago the young San Franciscan, after learning a dance and two or three songs, felt the call to do his share toward elevating the stage. His first act was to run away from home, finally bringing up in London. His first engagement was at an Islington music hall, patronized mostly by the laboring class. These demonstrative audiences usually assembled early to get good seats. The hour being before the usual supper time, the hungry audience would purchase eatables from the vendors circulating among them with baskets full. The favorite viand was pickled sheep's feet, by them commonly called "trotters." On many occasions where the audiences did not approve of an act, they were in the habit of expressing their disapproval of the unfortunate performer by flinging a shower of these little bones from which they had previously picked or chewed the meat.

On the occasion of Norris' first appearance he had bravely begun the chorus of his first song, "I'm a Dandy Dude," when his casual glance fell upon a big sign hanging at the side of the proscenium arch, reading: "Gentlemen will please not throw trotter bones at the actors on the stage."

A horrible possibility of a fate calling for such a placard suddenly paralyzed young Norris' lung power. Not a breath could he summon to complete his song, and not a muscle could he call to action to get himself off the stage—"And I never knew how I really made my exit," continued Norris; "but I think I was carried off unconscious."

Barton and Ashley Sail.

Barton and Ashley sail for England Jan. 11, where they will produce "Adam the Second," the rights of which they have purchased from Matthews and Harris.

Under the Cents.

JAMES SHELBY SHOW NOTES.—Christmas Eve was spent in trimming the Christmas tree which it is customary to have with the show each year. Every one with the show was called at 5 A. M., Christmas morning, and led to the dining tent, where the tree was standing, ablaze with electric sparklers, candles and gold and silver trimmings. The floor was just covered with costly toys for the children, and there were many valuable presents for the various members of the company, some of which were: Chas. Ogden, Eagle pin, K. of P. charm, silk shirt and suspenders, gold eyeglasses and watch chain; Mrs. Chas. Ogden, diamond earrings, neck fur, kid gloves, elephant hide handbag, gold clock, silk pillow, set of combs, carrying set; E. D. Hardy, Eagle charm, box of cigars, elephant hide cigar case, tobacco pouch and silk pillow; Mr. Chapman, seal ring; T. Willis, seal ring, gold chain and charm; Edna Ogden, diamond earrings, gold bracelet, silk dress, gold waist pins and napkin ring; Tottie Davene, gold handled umbrella, diamond ring, gold brooch, silk dress, bracelet and napkin ring; Mrs. Chas. La Bird, walking suit, silk waist, two gold rings, silk handkerchiefs, gold buckled belt and kid gloves; Charles La Bird, diamond set ring, seal ring and pearl knife; Charles La Bird Jr., raincoat, toys, seal ring and sweater; Isa La Bird, two seal rings, raincoat, sweater and toys; Mr. Longnecker, meserchaum pipe; James Shelby, toys, raincoat, diamond ring and suit of clothes; Tiny Davene, gold ring and gold bracelet. Many other costly and useful presents were received by the hand boys and others with the company. Next in order was what we called a swell spread, consisting of the following: Turkey with cranberry sauce, chicken, potatoes, biscuits, butter, coffee and cream, three kinds of salads, cakes, fruits, etc., etc. In fact, a dinner "fit for the gods." We took three days lay-off for Christmas, and we are now on our way once more playing to good business at every stand. The roster of the show is: Master Jas. Shelby (Ogden), Mr. and Mrs. Chas. J. Ogden and E. D. Hardy, proprietors and managers; W. Chapman, business manager; Chas. La Bird,

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NORRIS & ROWE NOTES.—Some months ago Norris & Rowe entered into an agreement with Varney & Green, the millionaire advertising firm and theatre owners of the Pacific coast, for the erection of a big hippodrome in the centre of San Francisco. This building is now completed and is 400x200 feet in size, by 70 feet in height. It is the finest and largest edifice devoted exclusively to amusements West of Chicago. The opening date is set for Saturday, Jan. 11, and it is the intention of Norris & Rowe to present the biggest and best acts to be found in the world. In conjunction with a three ring circus, they will present ballets, water carnivals, a congress of nations, and other big spectacular productions. This undertaking is the most pretentious ever attempted by these progressive showmen, and the success of the venture will be watched with interest by showmen everywhere. The programmes will be changed from time to time as occasion and business demands, and many novel features will be in readiness for production at all times. This venture will in no way interfere with the regular circus season of Norris & Rowe, which will be inaugurated in March, as usual. Scores of blacksmiths, wood workers, painters and other mechanics are busily engaged at the splendid Winter quarters of the show at Santa Cruz, and the circus will go out larger and better than ever before. Many animals will be added to the menagerie. Mr. Rowe, the general manager, devotes most of his time to the preparations of the opening of their new hippodrome, but finds time for an occasional visit to his Winter quarters.

NOTES FROM LONDON & TUTTLE'S WAGON SHOW.—Harry Germaine, agent for the show, informs us that the season just closed has been the most successful of this show, business having been at top notch through Pennsylvania and West Virginia. The show opened at Greenville, Pa., May 4, and closed at Hillsboro, Va., Dec. 14. Everything is businesslike at Winter quarters, with everybody busy repairing harness, wagons, etc., getting in readiness for our opening in April. The weather here is fine, and all are well. We will sit down to an old fashioned Christmas dinner.

The following is a list of the superintendents in charge of working departments of the Barnum & Bailey Greatest Show on Earth for the season of 1908: John McLaughlin, in charge of trains; John H. Snellen, in charge of canvas; Thomas Lynch, in charge of baggage stock; John Eberle, in charge of flying squad and general assistant; Harlan Hall, in charge of side show canvas; Dan Taylor, master mechanic; Paul Damschke, in charge of lights; H. L. Kelly, in charge of cook house; Geo. Conklin, in charge of elephants; A. J. Mooney, in charge of elephants; H. W. Elliott, in charge of ring stock; Bert Wallace, in charge of wardrobe; Edward Schaeffer, head porter. The show will open in Madison Square Garden, New York, about March 18, for the usual period of nearly five weeks. At the close of the New York engagement a tour of the States will immediately begin under canvas, and a magnificent free street parade will inaugurate its daily appearance.

J. H. BOYER'S FAMOUS SHOW NOTES.—The members of this show were made happy by an exchange of presents on Christmas. Our manager, Adam Funk, received a gold headed cane and umbrella, and numerous other presents. Dollie Lotone, his wife, received a gold handled parasol, a jewelry box, a bracelet, and a nice toilet set. Floyd Troner, our advance agent, received enough fountain pens to last him six weeks. In fact, every member of the company of twenty-five people, received numerous tokens of remembrance. It was a fine day. We showed Rodgers, Texas, Christmas night, and had the S. R. O. sign out at 7:30. We have been on the road for years without closing. We expect to stay in Texas until April, playing the coast country. Then will work North, and put in the Summer in the Northwest. We have the swiftest one car tent show on the road, and we are meeting with success, while others are falling by the wayside.

F. E. DAVIS, general agent of the West & Wells Shows and the Jones Enormous Shows, has returned to New York. The shows are wintering at the State fair grounds, Montgomery, Ala.

United Booking Offices and Western Vaudeville Association Take Over Cella and Oppenheim Houses.

George Middleton, president of the Western Vaudeville Association, and his associates, have signed agreements last week to take over the Cella and Oppenheim theatres in Kansas City, Milwaukee and Louisville, and the New American Theatre now being built in St. Louis.

Rossi, Devine & Co.'s New Act.

Melitta Rossi, Murry Devine and company gave the first performance of their new act, "The Organ Grinder," Thursday night, Jan. 2, at Proctor's Theatre, Elizabeth, N. J., and scored a decided hit. The violin solos by Miss Rossi and Master Alvin earned encores for these players, and the acting of Mr. Devine won hearty recognition. At the finish of the act they were compelled to take a curtain call.

Marion and Dean Sign.

Marion and Dean have signed for the rest of the season with Merry Maidens (Western wheel). Both play parts and introduce their specialty, which closes the show.

NOTICE.

HALFTONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

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Henrietta Crossman and Maurice

Campbell Bankrupt.

Henrietta Crossman and Maurice Campbell,
her husband, filed separate petitions in bank-
ruptcy last week. Miss Crossman's liabilities
are \$46,880, and nominal assets \$8,574, con-
sisting of debts due her, \$6,749, of which
\$1,170 is by Mr. Campbell, and \$5,579 by the
Maurice Campbell Co.; furniture in storage,
\$800; stock, \$225; agreements as to plays,
"Little Gray Lady" and "Der Heifer," \$250;
lawsuit pending, \$350; 2,093 shares of stock
of the "Pilgrim's Progress" Co., \$200, and
one share of stock of the Maurice Campbell
Co., of no value.

Maurice Campbell has liabilities \$72,558,
and nominal assets \$29,434, consisting of
agreements relating to the plays, "A Scrap
of Paper," "Marry Mary," "Quite Contrary,"
"When We Dead Awaken" and "Sword of
the King," \$447; furniture in storage, \$800;
half interest in scenery of "When We Dead
Awaken," \$25; debts due him, \$3,917, of
which \$3,818 is from the Maurice Campbell
Co., and \$99 from the "Pilgrim's Progress"
Co.; 200 shares of stock of the "Pilgrim's
Progress" Co., \$20, and 997 shares of stock
of the Maurice Campbell Co., no value; cash
in bank, \$2, and unliquidated claims, \$24,223,
of which \$21,873 is against David Belasco,
growing out of the play, "Sweet Kitty Bel-
lairs."

Ned Wayburn in Bankruptcy.

Edward C. (Ned) Wayburn, of 1133 Broad-
way, New York City, has filed a petition in
bankruptcy with liabilities of \$28,252, and
assets \$60, consisting of cash in the Me-
chanics and Traders Bank, \$4; cash in New
Amsterdam National Bank, \$5, and notes of
J. O. Smith, \$51. The debts are for bor-
rowed money, printing, rent, advertising,
merchandise, machinery services and notes.
There are one hundred and sixteen creditors.

Carlotta Nilsson to Leave "The Three
of Us."

It is announced that the contract between
Walter N. Lawrence and Carlotta Nilsson,
now singing under his management in "The
Three of Us," which will expire on Jan. 18,
will not be renewed. Miss Nilsson will re-
turn to New York. Rhy Macchesney, the
leading role in "The Three of Us," will be
played by Mabel Cameron.

Perley Again Sues Shubert.

Frank L. Perley has again brought suit
against Lee Shubert, in the Supreme Court,
to recover \$25,000 damages. He alleges that
on July 28, 1905, he and Shubert entered into
a contract by which Shubert agreed to fur-
nish him certain bookings and six routes for
twenty consecutive weeks, and by which he
was to have time for his own productions at
the Casino and Lyric Theatres.

Ida Conquest for Canada.

Ida Conquest has been engaged to appear
at the head of a special company for a three
week engagement at the Royal Alexandra
Theatre, Toronto, Can., opening on Jan. 7.
The company is under the direction of Nor-
man Perry, and the repertoire will consist of
plays in which Miss Conquest has already ap-
peared as a star.

Viola Allen in New Play.

Anthony P. Wharton's play, "Irene Wyche-
ly," with Viola Allen in the title role, was
produced at Ford's Opera House, Baltimore,
Md., evening of Dec. 30, by Liebler & Co.
The play met with success, and reports from
Baltimore state that Miss Allen and the pro-
duction were highly praised.

Margaret Anglin's New Play.

The dramatization of "The Awakening of
Helena Ritchie," Margaret Anglin's new
play, has been made by Charlotte Thomp-
son, author of "A Suit of Sables," and co-
author, with Alice M. Smith, of "The
Strength of the Weak."

New Gillette Play Postponed.

Wm. Gillette's latest play, "That Little Af-
fair at Boyd's," which was announced for
early production, has been postponed, and
the company disbanded. The time originally
booked for the production in Philadelphia
has been canceled and given to another com-
pany.

Jessie Busley for Vaudeville.

Arrangements were made last week with
George Tyler for the appearance in vaude-
ville of Jessie Busley after the conclusion
of her season in "In the Bishop's Carriage."
Her vaudeville season will be for twenty
weeks, in a new sketch.

George Henry Payne Resigns.

George Henry Payne, who for several years
has been dramatic editor of "The Evening
Telegram," has resigned from that position in
order to conduct a newspaper of his own.

The Largest Saloon Bar in New York.

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Entered June 21, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

RATES.

Advertisements—\$2.50 per inch, single column. Advertisements not with border, 10 per cent extra.

SUBSCRIPTION.

One year, in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

Our Terms are Cash.

THE CLIPPER is issued every Wednesday morning. The last copy (advertising) page GO TO PRESS on Saturday at 11 A. M., and the other pages on MONDAY and TUESDAY.

The Forms Closing Promptly, Tuesday at 10 o'clock A. M.

Please remit by express, money order, check, P. O. order or registered letter. All cash enclosed with letter is at the risk of sender.

Address All Communications to THE NEW YORK CLIPPER.

Registered Cable Address, "ACTIVITY," New York.

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OF THE CLIPPER is located at Room 504, Ashland Block, Chicago, Ill. Agents, Managers, Editors and correspondents, where advertisements and subscriptions are received at our regular rates.

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Located at 11 Leicester Street, Leicester Square, London, W. C. Henry George Hilbert, manager, where advertisements and subscriptions are received at our regular rates.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Britania's news depot, 37 Avenue de l'Opera, Paris, France; Diamond News Co., 120 Prince's Street, Manila, P. I.; Albert & Sons, 127-129 King St., Sydney, Australia.

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

No Replies by Mail or Telegraph.

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DRAMATIC.

D. E. Seranton.—We have no knowledge of the present whereabouts of the party. Address a letter in our care and we will advertise it in this CLIPPER letter list.

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D. C. Lynn.

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T. E. J. Blairmore.—See answer to D. E. above.

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Miss H. J. K., New York.—The party to whom you refer is the proper one to answer your question.

M. Bnos., Belovs Falls.—Watch our route list.

W. T. S., Washington.—James Richmond Cleary is dead.

R. O. H., Chicago.—Watch our vaudeville route list each week.

J. P. C., Chicago.—The house manager pays. 2. The agent gets his commission out of the salary paid the performer.

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E. R. P.—Address the party to whom you refer.

W. R., Janesville.—Address the editor of a local paper of the town you mention.

R. Z. R. Co., New York.—Formerly the theatrical season was considered forty weeks in length. Now the seasons run into one another to such an extent that it is difficult to say where one begins and the other ends.

A. P., Oshkosh.—See vaudeville route list in this issue.

CARDS.

"ADELYN."—A player can hold out or count out on taking the trick that puts him out. If, however, he fails to call out and his opponent takes the next trick, then he cannot call out until he takes another trick.

"COASTERS."—As both are out, another hand is necessary to decide who wins.

MISCELLANEOUS.

C. A. Z., Chicago.—Address the Scott Stamp & Coin Co., Twenty-third Street, N. Y. City.

W. F. H., Cleveland.—A and B divide the prize; or, by some means (such as throwing dice), decide which of the two shall take first prize. The loser of this contest wins second prize. C is out of it altogether.

An Incident of Joseph Coyne's Popularity with London Playgoers.

The popularity of Joseph Coyne is one of those theatrical incidents that happen unexpectedly, but please everybody. Since Mr. Coyne first sang, danced and capered through the "fat" role of the prince, in "The Merry Widow," there has been a regular Coyne fad in the British metropolis. The latest proof of this is the starting of a guessing contest as to the age and antecedents of the delectable Joseph, and about several thousand impressionable English girls are writing to the London weeklies in search of information regarding our brisk comedian. Here is a funny sample of one wise (?) editor's answer:

Miss PICADILLY.—1. Mr. Jos. Coyne was born in Piccadilly, N. Y., July 4, 1876. 2. He is unmarried.

At this rate "Miss Picadilly" will hardly get the first prize in the guessing contest. The CLIPPER readers are more fortunate, in that they may know authoritatively that the clever comedian confesses to forty years; that he was born on the East Side of this city, and that nine years ago he married an estimable and talented actress, Anna Boyd, the original Widow, in "A Trip to Chinatown."

Miss Boyd, since the close of M. M. Thelma's "Across the Pond," has accepted an offer for one of the London music halls, and is now preparing a specialty that will probably cause London vaudeville lovers to "sit up and take notice."

A Glance at Acts New to the Metropolis.

BY HANK.

Keene and Adams.

One of the best singing teams that have come to us from across the big Atlantic for a long time is Keene and Adams, who showed us at Pastor's last week how descriptive songs should be sung.

They call the act "The Pierrots' Carnival," and appear in pretty costumes, suggestive of that title, introducing a repertoire of vocal numbers that they have brought from England, whose song writers seem to be particularly at home in descriptive offerings. The songs that were rendered by the team last week were remarkably good, and their very oddity recommended them.

Mr. Keene has a most agreeable personality, and sings with capital effect, while Miss Adams is pretty and magnetic, and does as agreeable work as her partner. The Pastor audiences liked them so much that they were loath to have them withdraw, and their encore number, a clever little song about the board and his banjo, was received with positive enthusiasm. The act ran about twenty-two minutes, on the full stage.

Keene and Adams have been appearing together for twelve years. Billy Keene being of Scotch country, Eng. and Jessie Adams being of Scotch parentage, they appeared at all the leading halls in London, and also on the Moss-Stoll and other tours. Mr. Keene runs Pierrot companies in England and Ireland during the Summer, a form of old-fashioned entertainment popular on the other side. He has toured these Pierrot companies nearly around the world. Both have appeared with success in pantomime and musical comedies. This is their first visit to the United States, and after the first performance were booked by the United Booking Offices for twenty weeks.

Prof. Wolff's Performing Horses.

Prof. Wolff and his wife presented a very entertaining act of animal training and riding at the Hippodrome last week. Madame Wolff appearing first, mounted on a beautiful, clean limbed horse, which she rode in high-school manner. This animal is remarkably well trained, and is handled in superb manner by Madame Wolff, who finishes her act by making the horse keep step and go through typical Spanish senoria dance movements to the tune of the famous "La Sorella."

This part of Wolff's contribution runs about six minutes.

After several other acts have had their lining, Prof. Wolff then brings into the ring a little pony, a donkey and a sheep-dog, who do some odd and thoroughly pleasing tricks. One of the cleverest things done is when the pony enters a swing. At a signal the donkey turns the handle of an organ, playing a tune on the instrument, and the dog jumps repeatedly against the back of the swing, keeping it swinging back and forth with the little pony contentedly sitting in it. This part of the act runs about ten minutes, and is well worth seeing.

Prof. Wolff made his first appearance in America on Dec. 28, bringing with him from the other side more horses than he has as yet shown here. He intends to change his act later on, and will then use these other animals. He is well known on the other side, and for years was proprietor of Wolff's Circus, which traveled extensively and was at one time permanently located in Brussels, and also in Berlin.

Kelly and Massey.

James T. Kelly and Lillian M. Massey, assisted by Sheridan Holmes, appeared at Pastor's last week, in a sketch by Edgar Selden, entitled "Two Kings and a Queen." Which had to do with the love-making of two Irishmen, Washington McKenney and Napoleon McGinness, who adore the fair Widow Kelly. They court her ardently, only to find, after all their attentions to her, that she has just been married to another man, and has not much more to say to them.

Mr. Kelly and Mr. Holmes, as two Irishmen, who recall vividly the funny old time when Barry and Fay, were capital. Mr. Kelly, as the elongated swain, was a representative of the Irish to the life, and Mr. Holmes, as the rotund fellow, was equally as funny. Miss Massey played the widow well.

The sketch has a number of comical situations, and some odd and funny bits of business which show Mr. Selden at his best. The author of "McKenney's Flirtation" proves by this sketch that he has lost none of his old skill in penning something worth while. The act ran about seventeen minutes, on the full stage.

Black and Miller.

Black and Miller, at the Union Square last week, opened the bill in whirlwind style with a comedy acrobatic act that was chock full of good things in the gymnastic line. One of the team appears in make-up, and the other works straight. After their opening talk, which is short and could very well be dispensed with entirely, they get right down to business and keep things moving.

The member of the team who works straight is a remarkable kicker, and reaches with both feet, in a somersault kick, an object held high above his head. He got some big applause, and the work of the team throughout was worthy of praise. The act ran about ten minutes, on the full stage.

The Grassys.

A European novelty act, the Grassys, appeared at the Alhambra last week, presenting a specialty that made a strong appeal to the audience, the applause being hearty and prolonged.

There are two men and a woman in the act, each being made up to look exactly alike, and beginning their entertainment by using the make-believe mirror, with one posing in front and the other acting as the supposed-to-be reflection.

Later they perform some capital acrobatic feats, finishing with head to head work, both playing mandolins while engaged in the balancing. The act, which is a most agreeable one, ran about twelve minutes, in three.

Robert Edson's New Play.

Robert Edson appeared at the Chestnut Street Opera House, Philadelphia, evening of Jan. 2, in a new play by George Middleton and Leonidas Westervelt, entitled "The Singer."

The story is of a clerkman who was once a thief and in prison, who comes his rejuvenation and struggle to keep his past from his daughter, who becomes engaged to the brother of his fiancée. The play was well received.

Dan Shea is Ill.

Manager Dan Shea, of "Fifty Miles from Boston," is seriously ill with pneumonia. He is at the Savoy Hotel, Cincinnati, and Stage Manager Corlison is in charge of the show.

A New Musical for "Ben-Hur."

Charles M. Harris, a nephew of Maggie Mitchell, has temporarily succeeded Wilmer L. Walter as musical director of "Ben-Hur." The change was made during the Cincinnati engagement. Mr. Walter's retirement is for the purpose of treating his throat.

Whit Canille.

A young English comedian of robust voice and fine taste in dressing is Whit Canille, who made his American debut at the New York last week, in a very good repertoire of songs. Mr. Canille's first number, entitled "I Don't Know, I Don't Know," was a bright little ditty about the girl who says "I will-I-I-I" before going to the altar, and then says "I will-I-I-I" immediately the knot is tied, and the refrain proved so catchy that the house was quickly whistling it.

His other numbers were also of high class, and his manner of singing them quite settled matters when it came to a question of their immediate success. Mr. Canille has a knack of wearing well fitting clothing, his voice is powerful and musical, and he drives it right home by the way in which he illustrates. Last Thursday afternoon a big audience gave him to understand that he was welcome to town, and they piled up encores on him in a way that must have pleased him, if it did him out a little. He held the stage about twenty-four minutes, in two.

Mr. Canille is originally from Lancashire, and has been before the English public in the halls of London for only about three and a half years. He has been very successful, and established himself. His first great success came at the Tivoli, and his songs were encores there so many times at his initial appearance that his future was assured, and he gave up his previous work, that of a private entertainer, to enter the more lucrative field of music hall endeavor. He writes many of the songs that he uses, and has some fine successes in that line to his credit.

Bobby Pandur and Brother.

A team of European acrobats, known as Bobby Pandur and Brother, made their American debut at the Fifty-eighth Street last week, in an act of balancing, feats of strength and cabinet posing.

The act is a showy one, the stage being elaborately decorated, and four super, dressed up as Roman soldiers, with shields and spears, add to the attractiveness of the picture.

The brothers walk up and down a double flight of steps on their hands, one holds the other in the air with one hand and carries him up and down the stairs in that manner, and both perform some good feats of skill and strength. The posing of Bobby Pandur in the cabinet shows his fine muscular development, and a pretty effect is gained by one of the brothers standing on the upper rungs of two ladders and holding the other, who is seated on a bicycle, suspended in the air, while at the same time several flags are unfurled from the sides of the ladders. The act ran about fifteen minutes, on the full stage.

Bobby Pandur and brother are natives of Russia, and came to this country directly from an engagement in Paris. They have been before the public as acrobats for twenty-six years, during which time they have traveled practically all over the world. Last week, however, was their first professional experience on American soil.

Dorach and Russell.

Dorach and Russell, at the Twenty-third Street last week, did not present a new act, but offered so many improvements in their entertaining switchman offering, with its many surprises in the line of musical introduction that they had something very much in the way of a novelty to commend them. Their new back drop, with its view of a mountain stream, its rising moon and its railroad bridge, over which a passenger train is passing, is a fine painted, and adds very much to the effectiveness of the specialty. The numerous little oddities in musical instruments that are concealed in the switchboard, in lanterns and the like, make the same the impression that they have done in the past.

Kippie and Gross.

McMahon and Chappelle put on a new act at the Twenty-third Street last week, calling it Kippie and Gross and Their Pumpkin Males. Last Monday afternoon things were not working as they should have done, and it was not most auspiciously shown. The possibilities were brought to light, however, and the various scenes, with an animated chorus of nimble footed girls to give life and action to them, were nicely arranged. The first scene disclosed the figures of the Indians, with the girls singing a song of the tribe. Then the pumpkin scene was brought to light, with numerous jack-o'-lanterns sent to light, and the girls seated in a mammoth pumpkin. The dancing and singing was commendable, and brought forth its full need of applause.

Fagan and Merriam.

John Fagan and Mattie Merriam, at Pastor's last week, made a decided success with a bright line of talk and some well selected musical numbers. Mr. Fagan has some good material in the dialogue, and there were many laughs in it, as was shown by its effect on the audience.

The first scene appreciates the fact that a great deal depends upon the manner in which a joke is told, and they got the most out of their bits of repartee. They occupied the stage about fourteen minutes, in one.

Gertie Le Clair and Pinks.

The pikaninies in Gertie Le Clair's act made a hit at the Union Square last week, in particular, an acrobatic youngster who does some daring and clever work, coming in for hearty applause.

The singing in the act is not especially noteworthy, but the four pikaninies, two girls and two boys, carry the offering through by their dancing and the acrobatic work of the colored boy already mentioned. The act ran about ten minutes, in one.

Al. Friend Does Straight Hebrew.

Al. Friend, of Friend and Downing, introduced at the Columbia Theatre, New York City, last week, his new idea of a straight Hebrew character, without ridiculous make-up. He made the character a natural one, appearing in a neat dress suit, and did not even resort to drawing his hair down over his ears. The act appeared immediately after the intermission, and made a decided hit.

Jessie Alexandra Hodgson.

The friends of Mr. and Mrs. Fred A. Hodgson are congratulating them on the arrival of a new baby girl, Jan. 7, at their home in Collingwood, Ont., Canada. She has been christened Jessie Alexandra.

Hippodrome for Boston.

A. R. Rogers, of New York City, has secured a lease of Mechanics' Building, Boston, Mass., and will present many big circus features during the month of April, 1908. He is undertaking the project successful. Mr. Rogers contemplates building a big amusement palace in Boston.

OUR LONDON LETTER.

FROM OUR OWN CORRESPONDENT.

Clipper Bureau,
11 Leicester Street,
Leicester Square,
London, W. C.

At no season of the year is the course of events in London less interesting to students of the stage than at Christmas—and at no other time is the Londoner so completely engrossed in the theatre. "Pantomime," as a phrase descriptive of abounding prosperity, long ago took its place in the parlance of the stage. At eleven o'clock on Thursday morning there were already a few ardent patrons of Drury Lane strolling in on its doorstep—eight hours ere the doors should open. If the pantomime be an average success, this kind of thing will continue for ten or twelve weeks. During the greater part of that time there will be two performances daily—tapering off to ten, and then to eight performances weekly. The return of the youngsters to school, about six weeks hence, is the first break in business. The profit on a successful pantomime should aggregate \$150,000. One takes Drury Lane, of course, as the supreme type. But there are important pantomimes at the Lyceum and the Adelphi, and not fewer than two hundred in the provincial cities. For entertainment of towns too small to run their own pantomimes there are touring pantomimes, which stay six nights in each town. A few years ago suburban London was badly affected by the pantomime fever, and the outlying houses aggregated thirty pantomimes. This proved to be the beginning of the end. In fact, a large proportion of the amateur theatres have meantime become vaudeville houses, and does not prevent them from introducing a forty minute pantomime to the bill, in common with most vaudeville houses of the second class. Still, with all its popularity, pantomime is the most ephemeral of theatrical productions. And most attempts to exploit it abroad have failed. It is entirely an English aberration.

In discussing the Drury Lane "annual," let me first record the conspicuous success of the American actress, Mercedes Mercedo. Miss Mercedo came to this country some eight or nine months ago, as a member of a Lasky-Roff production, "The Stunning Grenadiers," done at the Oxford Music Hall, and there attracted the attention of Arthur Collins. Circumstances have conspired to give Miss Mercedo an even greater prominence than was at first suggested. She proves to have a picturesque appearance, a sonorous voice, and an impressive histrionic method. The title of the pantomime is "The Babes in the Wood," but the modern method of complicating one or two stories, and still not adhering faithfully to either, is adopted. So the legion of "Robin Hood" is joined to the first named, which are topped off with modern touches. The babes have a French governess, M. Fragon to wit. Their "wicked" uncle is a villainous lord, Londoner. Parvly trained in the excellent school for his kind of work, the East End. The baroness is a "pawky" Scot. Neil Kenyon, one of the most alert in the following of Harry Lauder. The two villains entrusted with the happy dispatch of the babes are called "Drew and Alder." And so the murderous outlaw is robbed of his horror. Robin Hood, the outlaw, is actually the Earl of Huntingdon. This should have been Queenie Leighton's part, but she proved too good for the part. The pantomime Robin is the object of the active hatred of the usurping Earl, who not only wants his name and estate, but also his name. The Earl of Huntingdon, who has a charming representative in Mudge Vincent. There is a dramatic quality essential to the impersonation of the Earl of Huntingdon which Miss Mercedo is well able to supply. Another American success is to be noted, the pamey of Marie George, who is the girl babe, her *quasi* being Walter Passmore. In scenic splendor the pantomime achieves the apparently impossible. It is an improvement on the old, there are no fewer than twelve scenes, with a central partition into "parts," so that the eye of the onlooker may have ten minutes rest. Most of the critics are of the opinion that it would have been wiser to tell the story and tell it explicitly. Probably Mr. Collins's desire was to provide more opportunity for pictorial illustration. There is a harvest home, there are the sylvan surroundings of the outlaws, leading to a magical beginning of her career as a West End actress. Brown and Leclercq, well known as blackface performers in vaudeville; Ephraim, the dancer, and Walter Stanton, introducing a big rooster, are also to be noted. A suburban scene, an island of orchids, and a palace scene are all, in the way of handsome.

"Auldin," at the Adelphi, is also on conventional lines, so far as the book and *mise-en-scene* are concerned—all excellent, but subservient to the humors of two comedians, who are likely to draw London. There is Malcolm Scott, as Widow Twankey, as quaint a representation of the old lady as one can remember, and there is happy Fanny Fields, as a Dutch laundry maid, reproducing in these circumstances the features of her well known vaudeville act. The principal boy here is Miffie Legarde, who has many pantomime successes to his credit.

At the Hippodrome an extravaganza entitled "Honeyland" is the Christmas attraction. It is said to be suggested by Maeterlinck's "Life of a Bee," but in truth has not much to do with that curious composition. It is mainly an excuse for a serial ballet, which is very beautiful. The water effects of the Hippodrome are in this instance utilized to indicate a lake of honey, from which nymphs appear and disappear again. This is a novelty to us. There are the usual pantomime factors—a pleasant principal boy in Lella Rose, who, however, promptly fell ill; a charming principal girl in Mabel Terry, and a conventional complement of comedians. The literary part of "Honeyland" is rather tedious. In the meantime the production must depend for its success on an ingenious and fanciful *mise-en-scene*, and on pretty music. Brandon Thomas, to whom all rights in "Charles's Aunt" reverted some time ago, has revised the farce. Sentiment no doubt influenced him in choosing the Royalty Theatre, for it was at this house that the first London performances of "Charles's Aunt" were given. A tentative performance in the country. W. S. Panley, the actor-manager, who produced the play with the aid

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of a syndicate, quickly moved to the Globe. "Charles's Aunt" ran for years, and made him a very rich man. He has seldom acted in the mean time, though he speculates in a play or a theatre. "Charles's Aunt" was played in as many as thirty theatres in London, the country and abroad—on the same night. Thomas must have made a great deal of money out of it, too, though the lion's share was Panley's. It seems too much to hope for a long run from the present revival, though it is conceivable the play may prove a pleasant holiday attraction. Richard B. Mason plays Charles. There is only one member of the "original" cast, Sidney Paxton, who has played Mr. Speltighe more than a thousand times.

Although "Is Marriage a Failure?" the farce which was produced at Terry's Theatre on Monday, is accredited to Russell Vann and Alban Atwood. It has a remarkable likeness to a play popular half a century ago, known as "Married Life," by old J. B. Buckstone. There are no fewer than five married couples involved in the imbroglio, and it must be confessed their troubles become rather tiresome. George Glidens, the comedian, is the life and soul of the performance. Lewis Waller is playing "Robin Hood" at the Lyric Theatre for a week or two, but he had at work on "The Square Man," which he proposes to call "The White Man."

Beethoven Tree will lead off with the first important production of the new year on Saturday next, when he installs "Edwin Drood" at the Majestic.

One of the oldest of the suburban theatres, the Lyric, Hammer Smith, has long been closed. It has just been reopened by Wentworth Croke, who used to be a newspaper man, but made money by taking "Hull Call's" place, "The Christian," on the road.

Many valuable books pertaining to Shakespeare, the property of Lord Howe, were sold at auction last week. A fourth quarto edition of "Hamlet" realized \$2,000.

Performances of "The New York Idea" will be resumed on Monday, at the Queen's Theatre. Langdon Mitchell has called congratulatory letters to Miss Jefferys on her success in his play.

George R. Sims is re-writing his first melodrama, "The Lights of London," which is to be revived at a London house. It was with this play, at the Princess Theatre, that William Barrett made his first money.

Henry Mapleson, who has long resided in Paris, has settled in London again, as an opera impresario and musical agent.

"Should critics be allowed to see dress rehearsals" is the latest topic of discussion among managers. Most of them think not, but are well disposed to a semi-private first performance. Ella Shields made quite a hit as Dick Whittington at the Camden Theatre. Frank Lawton, the "whistling" fourth, from the Belle of New York, is also in this pantomime. The principal comedian is Harry Handall. Edward Lauri plays Mrs. Studdard at the King's Theatre, Hammer Smith, and introduces a lot of the business for which he is famous in vaudeville.

It seems pretty certain that Oswald Reil will make money at the Coliseum now, though everybody had settled down so contentedly to the belief that the man had been elephant on hand. The nitre programme is changed every Monday. The seats are quite the cheapest in town. You can get a stall for sixty cents. And of course the break up of the band company wiped off enormous rental and interest charges.

Margaret Parker, a clever girl whose training was for serious music, but who reached the music hall stage by way of the theatre, and who is now a popular exponent of dramatic sketches, with musical interludes, sailed for Australia under engagement with Harry Richards, on Friday.

Marie Dressler is an invalid still, but they hope to have her back at the Palace Theatre in a few days.

For a full year a musical interlude arranged by the Palace chef d'orchestre, Herman Finck, from the popular songs of the past half century, has kept its place in the programme. Finck has thought out a new scheme now and promises a *pot-pourri* of dance music, which will form a kind of history of the terpsichorean art.

Wanda Miller firmly refused all offers for pantomime this year. She is instead a feature of the holiday programme at the Palace. Robbins, the cyclist, is in England again. His performance has proved most popular throughout his tour of the European Continent.

Sam Mayo, the comedian, has been fined for driving home too fast in his motor car. Mayo said the police were "down on" him because he sings a satirical song about them. Sheffield, where the cullery comes from, has a new Hippodrome opened in connection with the Barratford office.

George Robey, who is engaged for the Theatre Royal pantomime at Newcastle, has already had to lay up. He is suffering from indigestion and laryngitis.

On Christmas Eve the mammoth Fun City at Olympia got into working order. It will probably do even better than last year, for the means of communication with Central London has been very greatly improved. A free circus is the most prominent attraction. There has been a subject to Bektol, who also runs Hengler's Circus in Argyll Street. Budd Snyder does a sensational and somewhat wild act in a motor car. Fred Glinett exhibits a wonderful fan-monkey, which he picked up a while ago.

John Gregory, who for many years was acting manager of the Opera House, Leicester, is dead. He was known as "Genial John," and much esteemed.

Weldon Grosvenor has taken the Apollo Theatre for a season, to revive his own farce, "The Night of the Party." Thanks very largely to Mr. Grosvenor's own performance as a unassisted valet, the revival has proved acceptable to audiences in a holiday temper.

"Alice in Wonderland" has joined the hardy annuals. Seymour Hicks is responsible for this year's revival, also at the Apollo. Afterwards only, he has found a perfectly ideal Alice in Maudie Andrews. E. H. Kelly

8. Crowley 10. Opelousas 11. La Fayette 12. New Iberia 13. Franklin 14. Thibodaux 15. Dandy Dixie (Vocickel & Nolan, mgrs.)—Chattanooga, Tenn., 8. Huntsville, Ala., 9. Decatur 10. Field's, Al. G. (Doc. Quigley, mgr.)—Harrisburg, Pa., 8. Reading 9. Allentown 10. Plainfield, N. J., 11. Wilkes-Barre, Pa., 16. Scranton 15. Gorton's (C. C. Pearl, mgr.)—Kent, Wash., 19. Mt. Vernon 11. Bellingham 12. Vancouver, B. C., 13. New Westminster 14. Blaine 15. Sedro Woolley 16. Everett 17. Chehalis 18. Richards & Pringle's (Holland & Filkins, mgrs.)—Amarillo, Tex., 8. Childress 9. Quanah 10. Vernon 11. Wichita Falls 13. Gainesville 14. Dennison 15. Sherman 16. Bonham 17. Paris 18. Vega's (John W. Vogel, mgr.)—Honesdale, Pa., 8. Carlisle 9. Olyphant 10. Plymouth 11. West's, Wm. H. (Sanford B. Ricah, mgr.)—Mt. Vernon, Ind., 9. Benton, Ill., 10. Paducah, Ky., 16.

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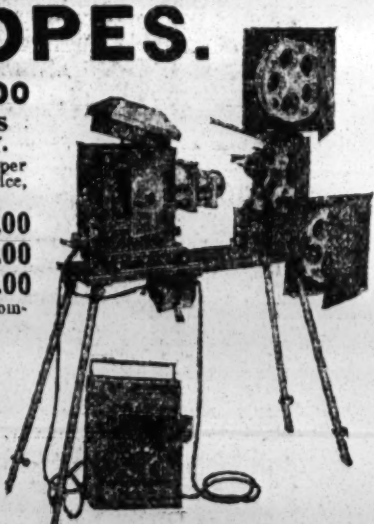
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pheum, Allentown, Pa., 13-18.
Hill, Edmunds Trio, Dempsey's, Peoria, Ill., 6-11.
Hickman Bros. & Co., Bijou, Wheeling, W. Va.,
6-11; National, Steubenville, O., 13-18.
Hill & Whitaker, Orpheum, Boston, 6-11.

Hill, Murray K., Empire, Hoboken, N. J., 6-11.
Howell & Webster, New Sun, Springfield, O., 8-11; Orpheum, Mansfield, 13-15.
Home & Edwards, Majestic, St. Paul, 6-11.
Hoch, Emil, & Co., Colonial, Norfolk, Va., 6-11;
Auditorium, Lynn, Mass., 13-18.
Howell & Scott, Lyric, Dayton, O., 6-11.
Hodgins, Harry, Grand, Hamilton, O., 6-11.

Hoodini, Harry, Columbia, Cincinnati, 6-11.
Hofman & Sheldon, Bijan, Duluth, Minn., 6-11.
Holmen Bros., Circo Bell, City of Mexico, Mex.,
12-Feb. 1.
Holt, Alf., Moss & Stoll Tour, England.
Horton & La Triska, Orpheum, Vancouver, B. C.,
6-11; Grand, Bellingham, Wash., 13-18.
Howard, Chas., "New York Town" Co.,
Hoadatt & Deister, South San Francisco, 12-13.

Howard & Howard, Temple, Detroit, 8-11; Cook
O. H., Rochester, N. Y., 13-18.
Holdin's Manikins, Maryland, Baltimore, 8-11.
Howard Bros., Majestic, Des Moines, Ia., 6-11.
Holmes & Walden, Woburn, Wheeling, W.
Va., 4-11.
Howard & North, Grubbs, Oakland, Cal., 8-11.

Howe, Bert, Auditorium, Gloucester, Mass., 6-11.
Hodman, Lex, Sator, Beaver Falls, Pa., 6-11.
Howard's Dogs & Poultry, Gotham, Bklyn., 6-11.
Hurley, Frank J., Lyrie, Clontown, Pa., 6-11.
Liberty, E. Liberty, 13-18.
Hudson Bros., A. & S., Boston, 6-11.
Huston, Arthur, Majestic, Houston, Tex., 6-11.
Hudsons, The, State, Chicago, 11; Alcazar.

Chicago, 13-18.
Hutchinson, Beckett's, Hamilton, Cal., 6-11.
Hughes, Mr. & Mrs. Gene, Keith's, Providence,
R. I., 6-11.
Hughes, Mr. & Mrs. Nick, Star, Homestead, Pa.,
6-11; Star, Vandergrift, 13-18.
Hyams & McIntyre, Orpheum, Bklyn., 6-11; Vle-
telia, N. Y. C., 13-18.

Hymack, Clonial, N. Y. C., 6-11.
International Entertainers, Four, "Wise Guy" Co.
International Comiques, Four, Star, Chicago, 6-11.
Galety, So. Chicago, 13-18.
Irwin & Peters, Crystal, St. Joseph, Mo., 8-11.
Irwin, May, Keith's, Phila., Pa., 6-11.
Italian Trio, Auditorium, Lynn, Mass., 6-11.
Jackson, Harry & Kate, Orpheum, Boston, 6-11.
Jensen, Ed, Keith's, Phila., Pa., 6-11.

Jervis, Bos. Fire Dism. Soc., 6-11.
 Jackson Bros., National, Chicago, 6-11.
 Jackson Family, Moss & Stoll Tour, Eng.
 Jackson, Kate & Harry, Orpheum, Boston, 6-11.
 Jenks, Fred, "Widow McCarty" Co.
 Jepson, Eugene, & Co., Kellin's, Phila., Pa., 6-11.
 Jennings & Jewell, (Javets), Detroit, 6-11; 15m
 pire, Toledo, O., 13-18.
 Jennings & Reuther, Family, Mahanox City, Pa.

Johnson, Mark, Star, Flint, Mich., 6-11; Bijou, Bay City, 13-18.
 Joyce, The, Seaside, Providence, R. I., 6-11;
 Seaside, Quincy, Mass., 13-18.
 Johnson, Sibel, Temple, Detroit, 6-11.
 Johnston, Ralph, Orpheum, San Fran., Cal., 6-11.
 Johnstone, Musical, Alhambra, London, Eng., 6-11.

43; Grad, Hanley, 27-Feb. 1; Hippo., 84.
Helens, 3-8; Empire, Sunderland, 10-15; Hippo.,
Birmingham, 17-22.
Johnston, Ward W., Hillebrand Stock Co.
Johnson & Wells, Victoria, N. Y. C., 6-11.
Jordan, Henry, Empire, Pittsfield, Mass., 6-11;
Boston, Lowell, 13-18.
Jones, Harry, Olympic, Chicago, 6-11.

Jordan & Harvey, New York, N. Y. C., 6-11.
Jones & Ramondo, Majestic, Evansville, Ind., 6-11.
Royal, Vincennes, 13-18.
Junier & Hayes, Auditorium, Gloucester, Mass., 6-11.
Jupiter Bros., The Proctor's, Troy, N. Y., 6-11.
Kalcatus, Olympic, Chicago, 8-11.
Kara Hopkins' Louisville, Ky., 6-11.

Kane, Tommy, Comedy, N. Y. C., 6-11.
Kaufman, Minnie, Keith's, Columbus, O., 6-11.
Kurno's, Pantoline Co., Orpheum, Boston, 6-11.
Kartell, Colonel, N. Y. C., 6-11; Orpheum.
Bkln., 13-18.
Ketters, The, Yale, Kansas City, Mo., 6-11.
Kelly & Mueser, Family, Chester, Pa., 6-11.
Kelso & Leighton, Armory, Birmingham, N. Y.
6-11; Packer's, N. Y. C., 13-18.

Keefe & Pearl, Young's Pier, Atlantic City, N. J., 6-11.
Keo & D'Arville, Orpheum, Los Angeles, Cal., 6-11.
Keum, Charles, Hathaway's, Lowell, Mass., 6-11.
Keutons, Thos., Orpheum, El Paso, Tex., 6-11.
Kenley Bros., Poll's, Scranton, Pa., 6-11.
Keo, Walsh & Melrose, Hathaway's, New Bedford, 6-11.

furd, Mass., 6-11; 23d Street, N. Y. C., 13-18
 Keene & Adams, Shedy's, Fall River, Mass., 6
 14; Hathaway's, Maider, 13-18.
 Kenton, Dorothy, Columbia, Cincinnati, 6-11; Ma
 Jettie, Chicago, 13-18.
 Keegan & Mack, Howard, Boston, 6-11; Scenic
 East Boston, 13-18.
 Keltner, Comedy, N. Y. C., 6-11.

Kerslake, H., Unique, Minneapolis, 6-11.
 Neugon & Healy, Comedy, N. Y. C., 6-11.
 Kelter, Lyric, Cleveland, 6-11.
 Kelly & Ross, Alhambra, N. Y. C., 6-11.
 Kelly & Bertho, Comique, New Bedford, Mass.
 6-11.
 Kelgley, Great, Lyric, Muskogee, Okla., 6-8.
 Lyric, Parsons, Kan., 9-11.

Kelly, Walter C. Bennett's, Ottawa, Can., 6-11
Bennett's, Montreal, 13-18.
Kelly, Sam & Ida, Grand, Madison, Wis., 8-11
Bijou, La Crosse, 13-18.
Kelly & Kelsor, Olympic, Springfield, Ill., 6-18
Kelly & Rose, Alhambra, N. Y. C., 6-11; Union
Square, N. Y. C., 13-18.
Kenna, The Orpheum, Boston, 6-11.
Kitchens, Boston, 13-18.

Kennedy & Boyle, Guy Bros. Minestrals.
Kennedy & Rooney, Empire, Hoboken, N. J., 6-11.
Kitts & Windrum, New York, N. Y. C., 6-11.
Kinsous, The, Victoria, N. Y. C., 6-11; Colonial
N. Y. C., 13-18.
Kittabanzal Troupe, 38th street, N. Y. C., 6-11.
Kintling, Florence, Mine's, Rogers, N. Y. C., 6-11.

11: Bon Ton, Jersey City, N. J., 13-18.
Kip & Kippy, Arcade, Toledo, O., 6-11.
Kidd, Geo. & Pauline, Crystal, Chicago, 6-11.
Kittumaru Japs, Keith's, Phila., Pa., 6-11.
King, Hetty, Victoria, N. Y. C., 13-18.
Kinsall Bros., Lyda, Tyler, Tex., 6-11; Lyda,
Beaumont, Tex., 13-18.
Klincks, Musical Family, Carbondale, Pa., 6-11.

Kleist, Michael, Lyric, Dayton, O., 6-11.
Knezes, R. G., Victoria, N. Y. C., 6-11; Or-
pheum, Bklyn., 15-18.
Kneesslers, The, Orpheum, Lima, O., 6-11; Marlon,
Marion, 15-18.
Kokin, Mignonette, Union Square, N. Y. C., 6-11.
Koh Bros., Gen. Lynn, Mass., 6-11.
Kohl, Gus & Marlon, Wadsworth, Novelty, St. Paul,

Kokin, Prince, Mary Anderson, Louisville, Ky. 6-11.
Kohler & Kohler, Bijou, Wheeling, W. Va., 6-11.
Kohler & Marlon, O. H., Geneva, N. Y., 6-11.
Kramers, The, Pastor's, N. Y. C., 6-11.
Kratons, The, Bennett's, Montreal, Can., 6-11.
Kroneman Bros., Orpheum, St. Paul, 6-11.
Kurtz, Daniel, 12, Atlantic City, Md., 4-4.

Kurtz-Buse & Sons, Mexico City, Mex., 6-10.
 Kyle, Ingram, & Co., Novelty, Allegheny, Pa.,
 11.
 La Tour, Lucille, Wonderland, Du Bois, Pa., 6-1
 La Clair & West, Star, Wilkesburg, Pa., 6-1

ONE BIG HIT

PRODUCING
"THE PIERROT'S CARNIVAL."

Engaged for 30 weeks over the Keith & Proctor Circuit after the first performance at Pastor's last week.
Week Jan. 3 aheady's Fall River, Mass. Regards to friends at home.

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WILLIAM BAL, Inc.
Builders of
St., New York City.
NEW CATALOGUE C.

BAL PROFESSIONAL TRUNKS

JANUARY 11.

von, Daniel, & Boston, Atlantic Garden, N. Y. C., 6-11.
 Voey, Frank, G. O. H., Grand Rapids, Mich., 6-11.
 Voey, C. & Curran, Orpheum, Minneapolis, 6-11.
 Wallace, Nellie, Orpheum, Bham., 6-11.
 Waterbury Bros. & Tenny, 304 St. N. Y. C., 6-11.
 11; Norfolk, Bham., 13-18.
 Waters, Fred H., 15-18, Majestic.
 Watsons, Hinchings & Edwards, Orpheum, Slough City, 18-6-11.
 Webb, Alice Lloyd, Los Angeles, Cal., 6-11.
 Webb, Clara & Co., Orpheum, Los Angeles, Cal., 6-11.
 Warren & Blanchard, Potts, Bridgeport, Conn., 6-11.
 Watson, Fred, & Co., Orpheum, St. Paul, 6-11.
 Watson's Farmyard, Potts, Bridgeport, Conn., 6-11.
 Webb, Frank, Hippodrome, Moonsville, W. Va., 6-11.
 Webster Bros., Avenue, Louisville, Ky., 6-11; Lyceum, Cincinnati, 13-18.
 Watson, J. & Morrison, States, Orpheum, Sioux City, 6-11.
 Webster, Mabel, Teller, Chicago, 6-11.
 Walker & Barrett, Lyric, Chicago, 6-11.
 Walker, J. & Whitney, Majestic, Perth Amboy, N. J., 6-11; Lyceum, Elizabeth, 13-18.
 Ward, H. Tom, Crystal, St. Joseph, Mo., 6-11.
 Warner, G. L., Bowler, Massachusetts.
 Ward, J. & Co., Grand, New Chester, Pa., 6-11.
 "Tiffany, Malassy City, 13-18.
 Walhase Troupe, Shubert, Milwaukee, 6-11.
 Ward & Raymond, Royal, Hamilton, Can., 6-11.
 Ward, Henry, Wonderland, Wheeling, W. Va., 6-11.
 Waddell, Fred & Mac, Temple, Alton, Ill., 6-11; Gaiety, Springfield, 13-18.
 Ward, C. & Jenks, Crystal, Frankfurt, Ind., 6-11.
 Webb & Connelly, Morse, Little Rock, Ark., 6-11.
 Webb, James A. & Co., Parlor, York, Pa., 6-11.
 Webb & Norton, Pastor's, N. Y. C., 6-11; Manhattan, N. Y. C., 13-18.
 Webb, J. & Co., Lyceum, London, Pa., 6-11; Potts, Haver, Conn., 13-18.
 Weston, Three, Orpheum, El Paso, Tex., 6-11.
 Weiss, Ben, Orpheum, Los Angeles, Cal., 6-11.
 Weiss, Ben & Orpheum, Los Angeles, Cal., 6-11.
 West, John, Bijou, Norfolk, Va., 6-11.
 West & Fowler, Dreamland, Fronton, O., 6-11; Star, Stillville, W. Va., 13-18.
 Weston, Cecilia, Armory, Binghamton, N. Y., 6-11.
 Weston, Clint, "A Country Kid" Co.
 Wellington Bros., National, Chicago, 6-11.
 Weston, J. & Vesta, & Teddy, Armory, Binghamton, N. Y., 6-11.
 Wells, Roy Lee, Gary, Ind., 6-11.
 Wells, Harry, Crystal, St. Joseph, Mo., 6-11.
 Wells, Harry, Grand, New York, 6-11.
 Webster & Taylor, Keith's, Providence, R. I., 6-11.
 Weston, Willie, Keith's, Cleveland, 6-11.
 Weston, Harry, Grand, New York, 6-11.
 West, Lynn & Liza, Bijou, Quincy, Ill., 6-11.
 Weston & Young, Hathaway's, Lowell, Mass., 6-11.
 Weston, Dennison & White, Nixon, Washington, Pa., 6-11; Grand, Sharon, 13-18.
 White, Bob, Quartette, Gaiety, Indianapolis, 6-11.
 White, Arthur, Colonial, Lawrence, Mass., 13-18.
 Whiteside, Ethel, & Piers, Empire, Middletown, Eng., 6-11; Hippo, Manchester, 13-18; Hackney Empire, London, 20-25.
 White, Harry, Whaley, Orpheum, Shelby, O., 6-8; Orpheum, Galion, 9-11.
 White, Eugene, Lyric, Minneapolis, 6-11.
 White & Melville Sisters, 5th Avenue, N. Y. City, 6-11.
 White & Bell, "Happy Hooligan" Co.
 Whitechurner & Bears & Monkeys, Bennett's, Hamilton, Can., 6-11.
 White, Fred, & Bijou, Plink, Mich., 6-11; Bijou, Bay City, 13-18.
 White & Hanson, G. O. H., Pittsburg, 6-11; Majestic, Johnston, Pa., 13-18.
 White, J. & Co., Grand, Morgantown, W. Va., 6-11; Park, Johnston, Pa., 13-18.
 Windom, Constance, Hopkins, Louisville, 6-11; Metairie, Chicago, 13-18.
 Wilson & Eaton, Grand, Evansville, Ind., 6-11; Foley, Chicago, 13-18.
 Whitson's Sea Lions, Orpheum, Reading, Pa., 6-11.
 Wilson, Geo., Orpheum, San Fran., Cal., 6-11.
 Wilson, J. W., Potts, Scranton, Pa., 6-11.
 Wilson, Clarence, & Co., 6-11.
 Wilson, Raymond, Grand, Chicago, 6-11.
 Winstanley, The Bialo, Elmira, N. Y., 6-11.
 Wilson, Jack, Keith's, Erie, N. Y., 6-11.
 Wilson Bros. R. & P., Jersey City, N. J., 6-11; Grand, New York, 13-18.
 Willard, Temple of Music, Savoy, Hamilton, Can., 6-11.
 Williams & Hardy, Dreamland, Florida, O., 6-11; Grand, New York, 13-18.
 Williams & Force, Star, Xenia, O., 6-11; Broadway, Middletown, 13-18.
 Williams, Thompson & Copeland, Norcity, Denver, 6-11.
 Williams, Tom, Bijou, Wheeling, W. Va., 6-11; Bijou, Parkersburg, 13-18.
 Williams, Frank & Della, Grand, Homestead, Pa., 6-11.
 Williams & Stevens, Dandy Dicks Minstrels.
 Williams, Ed., Wagon, Joplin, Mo., 6-11.
 Williams, Sam, Orpheum, Harrisburg, Pa., 6-11; Grand, New York, 13-18.
 Wilmotte, Fetele, & Co., Mohawk, Schenectady, N. Y., 6-11; Bennett's, Quebec, Can., 13-18.
 Windsor, Trine, Chase's, Washington, D. C., 6-11.
 Wood, J. & Co., Grand, New York, 13-18; Greenville, 6-11; Ruger's, 13-18; Shubert, 16-18.
 Wood & Kingston, Shea's, Buffalo, 6-11; Shea's, Xenia, Can., 13-18.
 Wood, Laura, Young's Pier, Atlantic City, N. J., 6-11.
 Wolf, Mue, Maudie, & Horse, Hippodrome, N. Y. C., 6-11.
 Wolf, Horses, Hippodrome, N. Y. C., 6-11.
 Wolf, Besse, Keith's, Boston, 6-11.
 Wood & Wyand, Gen. New London, Conn., 6-11.
 Wood, J. & Co., Wagon, R., 13-18.
 Wood & Co., Grand, New York, 13-18.
 Wagon, Warrington, 13-18; Hippo, Cardiff, Wales, 20-25; Forrester's, N. H., London, 27-18.
 Wood, J., Queen's, Popular, Surrey, London, 5-11.
 Young, Olla, & Eros, Alhambra, N. Y. C., 6-11.
 Young & La Bell, Omar Soud Co., Touring Mer-Young, De Witt & Sister, Family, Butte, Mont., 6-11.
 Yule, Arthur, & Co., Pastor's, N. Y. C., 6-11.
 Yule, Arthur, & Co., Keith's, Portland, Me., 6-11; Pastor's, Albany, N. Y., 13-18.
 Zanders, Cyndie, Lyric, Danville, Ill., 6-11; O. H., Chicago, 13-18.
 Zander, A. & Co., Empire, Hoboken, N. J., 6-11.
 Zambach Co., Family, Lancaster, Pa., 6-11.
 Zander's Troupe, Bham., Pa., 6-11.
 Zander, Geo., Lyric, Mass., 6-11.
 Zeeb, Jordan, Zeeb, Orpheum, Reading, Pa., 6-11.
 Zeeb & Zeeb, Orpheum, Wichita Falls, Tex., 6-11.
 Zeeb, Geo., Columbia, 13-18.
 Zick & King, Dock, Columbia, 13-18.
 Zick, Orpheum, Harrisburg, 20-25, 13-18.
 Zink, Adolph, Orpheum, Salt Lake City, Del., 6-11.

NEW YORK CITY.

NEW YORK CITY.
Keith & Proctor's Union Square Theatre. (E. F. Albee, general manager.)—A bill for the current week at the opening performance Monday, Jan. 4, 1903. There was plenty of variety, and the program was fully up to the high standard that we expect at this house. The Tilloues do not need any introductions, and their performance of the song "The Little Bird" and the pictures are made in a different colored range. "Chas. Howison was very good in the part of the warbling of birds. Slater and Williams, a colored team, were interesting in the same manner with which they gave some clever songs and the graceful dancing. Maude Meeker did herself in a study of the knot. Her act is done in a finished manner and gained much applause. "Mr. and Mrs. Alton, the Swede Girl and the Fellow Who Sings the Night Song" were of the same ilk. Mrs. Allison has a pleasing display, and the singing of both was good. Leon Hogue gave some very clever musical imitations that pleased the audience. Galliotti, a well known dancer, displayed some tricks which were well received. A call, a call, a call, none the less Kokin's grace and skill in dancing always enjoyable, and she had a good reception. Several new songs were given by that person, Armstrong and Clark, some of which have a good deal of merit, and the audience to be remembered, James Hargrove, the tramp juggler, always pleases with his comedy juggling. He mixed some new tricks with the old ones, and won hearty applause. Spilled Bros. gave a good approval of the audience with their original "The Cafe de Paris." Their work is clever and laughable. The Six Samois did some wonderful work on the feet, in a finished style, that will be recalled.

[illegible]

American Theatre (J. M. Ward, manager).—The *Card King* of the West, played its first local engagement week of Dec. 30. The play, which was written by L. M. Barker, is in four acts and five scenes, and tells a story of the trials and tribulations of a man Vaughn, who is accused of a murder and of murdering his own brother, and escapes to the West where she assumes another name. Here her troubles continue, and she is finally arrested by a detective and taken East to stand trial. Her father is finally convinced of her innocence. Her part is played by the lovely Dorothy Ross, after committing two more murders and herself dying from a self-inflicted pistol shot, confesses that she committed the crimes of which Miriam has been accused. Noah Beery Jr., Frank Langne, Minnie Parker and Emma Hayner all did good work. The cast in full: Noah Beery Jr., Col. Davis Clagdon, Louis Pierce; Augustus Jones, Harry Fielding; Tom Ford, Chas. Harbid; L. M. Keene, Frank Justice; Slim Hickox, Thomas Jones; Chaffin Mike, Chas. Morris; Hatchet-Face, Fred McAlister; "Big Boy," By Himself; Senator Vaughn, C. Fields; "The Duke," Carol Arden; "Queen" Anne Blake, Minnie Parker; Monterey Rosa, Emma Hayner; Little White, Maggie Walker. *Around the Clock*, with Billie Rhinels and Rlen McAlister as the chief fun makers, opened for a second week. The play, which is in three acts, some costume, and good musical numbers make this show one of the most entertaining of masked comedies, and Ritchie's London Pantomime Co., to top it off, always tend to please the audience. Ritchie, McAlister and Dawson, in a comedy number, and Florence and the London Grand show. Next week "A Fighting Chance."

Broadway Theatre (Litt & Dingwall, managers).—Anna Held returned to this house on Jan. 6, for a three weeks' engagement in *The Parisian Model*, and a big house applauded the many interesting features. The cast: Marcelle, Edith Daniell; Paulette, Phyllis Grey; Suzanne, Estelle Christy; Thoresse, Lillian Wiggins; Fleurette,

Keith & Brenton's Wildfowl—at 2.15. 200.

[illegible]

New York. **Hypnotism.**—Shubert & Anderson, managers of the Metropolitan Theatre, written by Owen Davis and staged by Edward F. Temple, was the spectacle added to the entertainment given at this house on Monday evening, Jan. 6, and proved to be the greatest of its kind ever seen in this city. A slight story runs through the piece, General Nogli's daughter has been captured and her lover is taken as a spy while looking for her. The first scene is set in a public square in Port Archer. The ground is covered with snow, which is still falling. At the back is an old building which is used as a prison, and at one side is an enormous gate, the only opening into the city. The story surrounding the city. Japanese soldiers surround the prisons and half starved men and women beg of the passers-by. Soldiers come and go, carrying drive back the crowd who ask for food. The story is told in a very simple way. Nogli's daughter recognizes and calls him. Japanese spies steal through the throng. The alarm is sounded and the soldiers go out to fight. During this scene a troupe gives a splendid exhibition of acrobatic and wall climbing, and Coosaks do some fancy riding. The second scene shows the Russian camp at 203 Metre Hill. The Russian soldiers are shown on the mountain and just at this time the Japanese party is announced with a flag of truce, and the release of Gen. Nogli's daughter is refused. A scouting party is sent out and driven back. The scene is set in a forest and the Japanese troops fall back and come back with artillery reinforcements. The scene depicts a boat and open ice on the forest. A portion of the forest falls, and the Japanese rush up to the top of the hill, and the Russian retreat. The Japanese general is rescued by his daughter. The scene is set in a public square, where beautiful, and the handling of the crowds was masterly. Judging from the hearty reception accorded this piece, should be given at the Metropolitan Theatre during the "Auto Race," "The Four Seasons" and the numerous arena features enjoyed their share of the applause. Sousa and his band began a series of Sunday concerts on Sunday

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Manhattan Opera House (Oscar Hoffmann, manager). — *Don Giovanni* was sung night of Dec. 30. *Cavalleria Rusticana* and *I Padriacci* were sung night of 31. *An Ballu in Maschera* was the New Year's night bill. *Les Contes d'Hoffmann* was sung night of Jan. 2, cast the same as before except that M. Czazaran sang Hoffmann and Mme. Glacoula sang Niklausse. Gastave Charpentier's

Keith & Proctor's Fifth Avenue Theatre (E. F. Albee, general manager).—The house changed its policy to vaudeville on Jan. 4, and a big matinee audience on that day applauded a good bill. Now that the Twenty-third Street Theatre is no longer a competitor in the vaudeville field, the variety of entertainment has a better chance to win here than it did at its rival a year or so ago. This week's bill names: "The Song of the Fish," with Mrs. Burress; Flo Irish and company; in Mrs. Beckham's "carome," which also has a singing part; with her reviewed in our New Year column last week; Fields and Ward, in their capital talking piece, "Our Boys in Blue," the military set; Jerome Martin and company, in "Jessie, Jack and Lucy"; Bobby North, Work and Over, and Lina Murdree and her trained horse, and more.

[illegible]

Ripito Theatre (A. J. Campbell, manager) on Monday night, Dec. 30, Miss Nazimova appeared in the first production on any stage in the city, *The Count*, a play in three acts, by the French dramatist, Guy de Maupassant, to a marked degree of the "Magda" — indeed so similar is the first act that Mr. Johnson might have written *The Count* with a copy of the other work in his elbow. Like the other plays of the author, this is a story that takes its start to her childhood's home to confront the betrayer of her youth, on account of whose ineffectual treatment of her who gave her all, to him, she has become a human vampire, and in the end she is forced to take her revenge. Mr. Johnson switches from the Magda track, in so far as his characters are concerned, save that of Lonn, who is Magda to him, enough, perhaps, a little less human. The three acts are set in the city of Madrid, at Dr. Ravanel's home in the Spanish Pyrenees, and the action is supposed to take place in one day, between 7 o'clock in the morning and 7 o'clock in the afternoon. Ferdinand, the son of Dr. Ravanel, who is the hero of the world to seek his fortune and win fame through the poetic arts which seems to be consuming him. He is engaged, editorially, to a girl named Julia, whose father is his sister. Lonn has been betrayed by Dr. Ravanel nearly twenty years before the action of the play begins. To atone for this misdeed, his doctor has renounced the world and lives in a remote spot, where he has been waiting to meet her with his own. With his knowledge

the past, it crowns upon any attachment between his son and his adopted daughter, Fernand has about decided to take the reins in his own hands and go to some big city where, like Lona, known to him, he can make his name. Knowing her unsavory reputation, Fernand at first orders her from the house; then he becomes interested and finally fascinated. He tells her to love him, declares for her, and they decide to go to town together. But Lona has no thought of her sister; on his, none for his sweetheart. The infatuation for this woman, old enough to be his mother and with a reputation for her, is so strong, so absorbing passion. Cecelia, finding her first love stem the fateful tide are vain, gives up her struggle and leaves the house—maybe to follow her sister's footsteps. And this sister is the one who has been the cause of her learning the truth. He determines to thwart their plans at all cost. He sees her alone and appeals to her, but she answers only with a cold, stern gaze. He then attempts to force her, but his own prevention kills the idea. He then tells his son of the former relations between this woman and himself. Fernand rejects their presence and a moment later a cold, stern gaze is turned upon him. He is a suicide is thrust upon him. El Comel has been so revenged. The role of Lona offers Mme. Nazimova opportunity to display her ability. And a good, solid, staid, serene, the did not come remarkably well. Cecelia, the girl, El Comel lacks all semblance of feeling. Nothing moves her, and with the exception of a short scene in Act 3, where she does a little, the character of the character is long drawn out monotony. It is a most trying role, and one which few actresses would dare attempt. But Mme. Nazimova, who has dared—she made a personal success. "Tyranny" and "The Conquest" are two of the best. Tyranny did excellent work as Forand. Dodson Mitchell also deserves praise. The cast in full: Dr. Leopold Ravnal, Joseph, Robert Coleman; Lona, Mue, Nazimova; Cecelia, Florence; Fisher, Robert Coleman; Philipp, Robert Coleman; Lona, Mue, Nazimova. The second week of "The Conquest"

Vault Theatre (5088 Hammerstein, near 42nd St.) The bill here this week contains a number of new pieces, generally found, at least in this house, where they are always seen on up-to-date vaudeville programs. First an opportunity is given the patrons to see Hila-Bivana, the champion wrestler of all Japan, and his Imperial troupe of acrobats, who will alternate in their stunts with each other, on the stage. Next comes with Hila-Bivana, forming quite an interesting act. The bill also includes: R. G. Bowles, who enters his songs and stories; H. and M. Siffert, a breezy, pleasing theatrical act; Billie's Comedettes; Fred Smith, in songs; Genatore's band of skilled musicians; Steele's pantomime company, in "The Laughed Hotel"; Felix and Cate, in a burlesque sketch, "Jazz Kids"; the Klusons, in a musical act; Johnson and Wells, colored comedians; and the "Gypsy Kings."

Lyric Theatre (Sam S. & Lee Shubert, inc., managers).—Mrs. Plisko returned to town at this house last week, beginning her engagement in *Rebecca* on the 30, and written play, a production which has elicited many of its starlike merits. This work has been given in New York several years ago in the Century Players, but it remains the fine acting point, especially to bring out the general praise for the production was heard on all sides. The story of Rosmer's blighted life of Rebecca, seen's seeming to assure him, and the truth, which leads him, is familiar to our theatregoers and it is not be said that it makes the right appeal, because there is so much that is repulsive in Beata, to her doom, and the story of Rosmer, when he hears from Rebecca's lips the truth of her persecution of Beata, that Rebecca and he shall follow the close. The playing brought out Beata's point in Beata's powerful, gripping lines, and sent a chill to one's heart by the realism of Mrs. Plisko's work beneath the surface of a woman who would not be a playmate for art make Rebecca almost menacing was not a pleasant task at best, to do much work, but the character was written in that way, and it is not to the credit of the player to say that the part is a play. This was creepy and almost supernatural. Eugene Mellich, positive in every tone and gesture, made a fine-like part of Rector Kroff stand out boldly, and the unrelenting dogmatic nature of the man, with remarkable cleverness. Bruce McKee did better work than he has shown in a long time. He made Rosmer, though in the spirit of the role of Rosmer, a man of a fine, strong character that needed atheism who renounces his faith and finally awoke to a realization of the hell that a woman had wrought for him. He made him convincingly shown. Albert Bruning played the part of Rector's distinct, and made him a man of suave manner and perished notions. The strange creature, Eric Brendel, as played by George Plisko, was a fine impression upon the performance, and the actor was highly applauded for his fine impression. The cast: John Rosmer, Bruce McKee; Rebecca, Mrs. Plisko; Rector Kroff, Fuller Mellich; Eric Brendel, George Plisko; Rector's Mother, Albert Bruning; Madame Helseth, Florence Montgomery. The second week

Jan. 6, 1906.

Daly's Theatre (Edwin S. & Lee Shubert, in management). Under the management of James K. Hackett, the *House of a Thousand Candles*, which had its first play appeared Monday night, Jan. 6, in the first metropolitan production of *The House of a Thousand Candles*, a four act melodrama, originated by George Middleton from Meredith Nicholson's novel, the same night.

The dramatist has kept closely to the work of the novella, except that in the first act John Marshall Glenam is made to appear on his first hiding place and tell tales of his plans, which are not in the novel. The novel does not lend itself so well to dramatization, and with this handicap it is little wonder that Mr. Middleton has only succeeded in writing a play that scarcely does justice to the original. The interest of the reader by means of the material surrounding the eddy Mr. Glenam, but for the auditor this interest is lacking, and his appearance at the end of Act 3, which should have been a climatic scene, can only cause a ripple of surprise. The audience knows he will return, and the dramatic situation, which confronts the reader of the novel does not appear to the auditor of the play Mr. Hackett has written. The play is known cleverly, and made Batey, the manager, a fortune, and the first created. Mabel Rootbeck was charming as Marian, Mary Elizabeth Forbes was pleasing as Gladys George, M. Graham gave a good portrayal of the role of Lady Donovan, and Fred Sullivan gave a fine like characterization of Morgan, caretaker Pickering's Lodge. The play was handsomely staged, the cast is full. John Marshall Glenam, Frank Allen, John Glenam, Stephen Grant, Arthur Pickering, William Hazeltine, Lady Donovan, George Graham, Rev. Dr. Stoddard, Lewis Fielder, The Sheriff, J. H. Todd, Morgan, Fred A. Sullivan, Ed. Ford, M. Holland, Sister Theresa, Edna, Freda, Mrs. Armstrong, Mabel Rootbeck, Gladys Olivia Armstrong, Mary Elizabeth Forbes.

Casino—**Sam S. & Lee Shubert, Inc.** managers.—Thos. W. Ryle made a very pretty production at this house on Monday, Jan. 6, which was a musical piece, called *Funabashi*, which was for the first time in any stage at the Hyperion Theatre, New Haven, Conn., on Jan. 4. It is in three acts, with book by Irvin S. Cobb, music and lyrics by Irving Berlin, and lyrics by A. M. Holt. The book is incoherent, but by means funny, except at rare intervals and there is too much horseplay. Mr. Waters did a pleasing act with lyrics and music, getting a pleasing number of laughs. The other lights on the proceedings, but to the effect, a few of the principals most of the entertainment was due. William Rock, as a pugilist, with some of the honors, by his act, with the "Down and Out" fight song, while Maude Fulton, as an illiterate young person, made a hit of the performance with the song "Humpty Dumpty." She had been discharged by all the department stores, and then "dropped" by all the theatrical managers. She made the song, and got the loudest applause of the evening. Alice Fischer, who was supposed to do that little well, and Joseph Miron's fine voice was heard to great advantage. Walter Perry did fair work as a love-luck swell, and the comedy was made up of a number of stage chappies, did excellently. Vera Michelina scored a success, both in her singing and acting. The cast: Townsend J. Carter, as the manager; Harry Walter, Perry, as Mr. Livingston; Alice Fischer, as Mrs. Rivers; Vera Michelina, Monte Beauchamp, Percy Ames; O'wney McGuire, William Rock; Maude Fulton, as the girl; Joseph Miron, as the pugilist; Alice Fischer, as the girl; Robert Rutledge; Wilkinson, Charles Butler, L. How, L. W. Merko; William Harrison, W. S. Peckin; Mousina, Harry Hook; Kitty, a maid; George, as the boy; Big Bums, George, as the boy; Little Bums, as the boy.

Metropolitan Opera House.—*Ysolt* was the bill Monday night, Dec. 5. *Trojan* and *Isole* was rendered for the first time this season night of Jan. 1, with this cast: *Isole*, Mme. Frensdorf; *Brangäne*, Mme. Homer; *Tristan*, M. Klotz; *Kurwenal*, M. Mohr; *Mohr*, M. Sargol; *Der Herr Meier*, M. Muhlmann; *Stark*, M. Klotz; *Der Herr Hiltl*, M. Reiss; *Der Steuermann*, M. Blaser. *Gustav Maier*, who conducted, made his American debut on this occasion. *Madama Butterfly* was repeated night of 2. *Il Barbiere di Siviglia* was the bill night of 3. *Die Fledermaus*, *Satyria*, *La Gioconda*, *A. Hoch* and *Trojan* and *Isole* constituted the night bill of that date.

Yorkville Theatre (Frank Gersten, manager) — "Silent Aerob," with Dicky Bell as the star, is the attraction here this week.

Majestic Theatre (C. J. Rowland, manager) — "The Top of a World" began its seventh week Monday, Jan. 7. James Allison gave the members of the company a New Year's party. There was a beefsteak party, with trimmings, and a vaudeville programme. Everybody enjoyed themselves.

Asiatic Theatre (Waggoner & Kemper, managers) — "The Secret Orchard" opened a return metropolitan engagement Monday, Jan. 6.

Grand Opera House (John H. Springer, manager).—Nar Goodwin, in repertory, is the current attraction, opening to the usual large attendance Monday, Jan. 6. Next week, "Brewster's Millions."

ON THE ROAD.

Supplemental List — Received Too

Rate for Classification.

A Child of the Streets?—Brooklyn, N. Y., 13-18.
From the South?—Pittsburg, Pa., G-11.
A Man from the West?—Day Ekhoflund, mgr.—
Independence, Ore. S.—Corvallis 10, 11,
Eastern 14-18.
Brewster's Millions?—F. Thompson's—Buffalo
N.Y.
Clyber, William (Chas. Froshman, mgr.)—St.
Louis, Mo., 5-11.
Champin, Nick (Chas. K. Champin, mgr.)—
Troy, N. Y., G-11.
Cowboys and the Squaw? (P. H. Sullivan, mgr.)—
Washington, D. C., G-11.
Crazy Kid? Kilroy & Britton's—Jersey City, N. J., G-11.
De Vonde, Chester, Stock (E. S. Daly, bus. mgr.)—
Lancaster, O., G-11, Cambridge 13-18.
Dodge, Robert (Henry B. Harris, mgr.)—Washington, D. C., G-11.
Fighting Chance? B. E. Forester's—Baltimore, Md., G-11, N. Y. City 19-23.
First Sing to Liberty? (Chas. F. Blaney
Arms Co., mgr.)—New York, N. Y., 13-18.
Golden Rule Comedy (Gordinier Bros., mgrs.)—
Farmington, Mo., 7-13, McFall 11-20.
Hillier, Wm.—Trenton, N. J., 8.
Great Divide—(Sherman, S. J., & Lee Shubert, mgrs.)—Scherman, Tux, 9, Paris 10
Teakrains 11, Silverport 14, La., 12, Hot Springs,
Ark., Little Rock 14, Memphis, Tenn., 15,
16, Corinth, Miss., 17, Jackson, Miss., 18.
Higgins, David (Star & Nicola, mgrs.)—Buffalo,
N. Y., G-11.
Soldier Squad Stock (A. L. Fanshawe, mgr.)—
Portland, Me., G-11, Cresson 12-15.
Continued on Page 1206.

Europe on Jan. 4, to book American acts for the other side.

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EDWARD WAMBOLD, Dec. 29.

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Brachard, Lee, Edmonds, Bob Adams, and
Hosner and Harnes

DELAWARE.
Wilmington.—At the Grand Opera House, "The Life of Christ," Jan. 1, Son, Carlo Opera Troupe, in "La Traviata," 8; Philharmonic orchestra 9, "A Poor Relation" 11, Quinny Adams Sawyer 13-18.
LYCEUM.—"The Phantom Detective" 24, met with a cordial reception. "The Scout's Revenge" 25, "The Flying Arrow" 27-31.
GARRICK.—Week of 6: Forts. Youngblood Corson and her Indian Sextette, Homer Lind and company, Zora Trio, Ziska and King, the talking pony, "Don," Florence Sanders, J. Paty Doyle, Mr. and Mrs. Perkins Fisher.

♦ ♦ ♦ ♦ ♦

GOLDEN GATE CLEANINGS.
Special Dispatch to THE NEW YORK CLIPPER.
SAN FRANCISCO, Jan. 7.—At the Van Ness yesterday marked the beginning of a two week season of "Woodland."
GREATER NOVELTY.—Sunday, 8, beginning a two weeks' season of "Geo. Washington, Jr."
CENTRAL.—"The Gambler from the West," and return of Elmer Booth, favorite comedian in the cast and company, 4-11.
THEATRE.—"The Two Faces of the Cross," 12-18.
PRINCERS.—"The Belle of New York," 19-25.
AMERICAN.—"This is the second and last week of Max Fligman, in "The Man on the Box."
OPERA.—Bill week of 5: Fortinco, (the

The Greater Sons of ~~James~~ **James** ~~will~~ **will** commence a season in the Auditorium, Saturday evening, Jan. 11.

◆◆◆

Theatrical Managers Talie.

Steps were taken at a meeting held recently at the Hotel Astor, to perfect an organization to be known as the National Association of Theatrical Producing Managers. Among the theatrical producers represented were Henry W. Savage, Liebler & Co., Elia & Brainerd, Sam S. & Lee Shubert, (two)

George C. Tyler, Frank McKee, A. W. Dingwall, Henry B. Harris, Wagnish & Wagnish, Inc., George Ziegfeld Jr., George Ziegfeld, Inc., Sam S. Scribner, Gus Hill, Charles F. Blaney, A. H. Woods, Frederic Thompson, William A. Brady and Joseph K. Grimsler.

On Friday afternoon, Jan. 3, many theatrical and musical people gathered for the production of plays and road shows met at the Hudson Theatre, and completed the organization.

Constitution and by-laws were adopted and the following officers elected: George Ziegfeld, Henry W. Savage, vice president, Charles F. Blaney, secretary, Hollis E. Cooley, treasurer, Sam A. Scribner, directors, William A. Brady, H. B. Harris, Julie Murray, Gus Hill, George C. Tyler, George Ziegfeld Jr., George Ziegfeld, A. H. Woods, J. W. Jacobs, W. F. Comer, Chas. H. Yale.

The following managers signed the membership list:

[illegible]

The association will be incorporated under the laws of New York, and establish permanent offices. It will act as a manager, clearing houses and seek the reform of legislation and the correction of editorial and other abuses. It will also consider labor disputes, compel the respecting of contracts and arbitrate internal differences. Its objects are mutual benefit and protection.

W. M. Wilkison Snails for Naples.
W. M. Wilkison, manager for Andrew Mac
called from Adelaide, Australia, Jan. 3,
North German Lloyd's S. S. *Gastebloo*, v.
Suez. This ship is due in Naples on Feb.
and his address will be care of Thomas
Cook & Sons, Naples, Italy.

LOUISE BRUNELLE.
The daughter of Harry Brunelle, the resident
manager of Keith's Proctors' Harlem
House, is the subject of our first page story.

This was Miss Brunelle's parents, who one time well known in the theatrical profession as the Brunelles, and her husband toward the stage is therefore a natural of her. She is blessed with a most attractive personality, and during her stage career, which has extended only over the time she has been a member of the Harlem stock forces, it has been her good fortune to have had some of the most recent successes was in "Honor," and her playing of the wayward girl in that play won general praise.

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T. M. A. Benefit at the New York Hippodrome.

The T. M. A. benefit, which was given at the New York Hippodrome after the regular performance night of Dec. 31, was a big success, both financially and artistically.

Amos. Those who volunteered were: Mrs. Frank Mallard, with the train station; John Baine, clown; Marcel the Droll; Will Rogers, Fred Bailey; Ralph Austin, Meyer Cohen, Kittabou, Kathryn Milley, Harry Tate's "Motoring," with Bro. Harry Stephens and the Larks; and the Larks. All in Pelser, Annie Moran, Spellman's bears, American viatograph.

A big hit was made by the swimming dog, water sports, tin races, with male tennis, and a walking the great dog, who gets the ham? and other events.

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Calcedo Back in Harness.

Calcedo, king of the wire, who hurt and shoulder-bladed four weeks ago, appeared the New York Theatre, Saturday matinee and evening, Jan. 4, and worked very well. He is in shape to go on his vaudeville tour.

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Louis Kaliski Goes to Montreal.

Louis Kaliski, last year treasurer of Majestic Theatre, Brooklyn, and treasurer of the Majestic, Jersey City, N. J., early season, has been appointed assistant and treasurer of the Theatre, Montreal, Canada. He will have his house in Montreal, Canada.

Mr. Katski left New York Jan. 2 to visit his brother, who is connected with Barnum Theatre, at Toronto, for a few days started his new duties. **S.**

John Ringling Arrives.
John Ringling, head of the Ringling Barnum & Bailey Circus, arrived from London, Eng., Friday, Jan. 3. He is engaged with the Michigan Booking Office novelty acts for the winter season. **S.**

Chas. Klein Returns.
Charles Klein returned from Europe last week with the manuscript of a new play titled "The Planer." It is called "The Planer," Quebec. **S.**

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The Locksmith W. H.
Burd
Brackett, Lab
Briston L. C.
Raydy & Honey
Burr, Geo.
Brockman, P. W.
Kreppmann, Fred
Barlow, Julien
Barnes, Geo.
Buttick, Gus
Bowman Bros.
Barnes, Geo.
Duke Clarence

Dollinger,
Bernia, Percy G.
Beck, Jos.
Duchess, W. V.
Billie of Mayfair
Co., Agent
Bushe, J.
Barnes, Warren
Toss, B.
Barr, Geo.
Benton Howard
Barnes, George
Byers, Park
Hland, Jas. A.
Blinn & Blinn
Barnes, Geo.
Benick M.
Budd, Billie
Goodweid Chris.
Barnes, Geo.
Boyle, Billy
Beel, Harry
Barnett Rich H.
Barnes, Geo.
Buckner, Arthur
Bowman, Frank
Bray, A. K.
Barham, A.
La Pointe
Barnett, Harry
Cooker,
Clarence H.
Candish, Wm. T.
Smolly, Arthur
Cline, Harry
Cline, Harry
Coleman T. L.
Clymer, Fred
Clinton, Chris
Clark, Wm.
Clarke, Wilfrid

[illegible]

SEE NOTICE AT HEAD OF LIST.

ON THE ROAD.
(Continued from Page 129.)

Huntley Shovels (Ben Huntley, mgr.).—Chattfield.
Minn., 13, 14, Plainview 15, 16, Rochester 17, 18.
Hillman, May (Ernest Schnabel, mgr.).—Gloversville, N. Y., 6-11, Cohoes 13-18.
"Home Runners".—Montreal, Can., 6-11.
Italian Grand Opera (Chicago Co.).—St. Paul, Ill., Dec. 9-10, Waco 11, Austin 13, San Antonio 14, El Paso 15, Galveston 16, Pl. Arthur 17, Dallas 18.
"In Old Kentucky" (A. W. Dingwall, mgr.).—St. Louis, Mo., 5-11.
"New York Comedy" (Hartig & Seamon, mngs.).—Washington, D. C., 6-11, Baltimore, Md., 13-18.
"A Woman's Power"—Paducah, Ky., 8.
Jefferson, Thos. Wheeling, W. Va., 13, 11.
"Kidnapped for Revenge" (Chas. E. Blaney Amuse. Co. mngs.).—Wheeling, W. Va., 9-11.
Ludlow, Henry—Albany, N. Y., 10, 11.
Lucien Gaudy (J. A. Evans, mgr.).—Lake City, Pa., 6-11, Plant City 13-18.
"Lost Trail"—Washington, D. C., 15-18.
"Lost in New York" (J. J. Valparaiso, mgr.).—Chicago, Ill., 10, Coal City 9, Valparaiso, Ind., 10, Pontiac Heights 12, Laporte 13.
"Lena Rivers," Eastern (L. J. Stevlin, mgr.).—Ottawa, Kan., 10, Fort Collins, Colo., 11.
Levin, Ruth 13, Palmyra 15, Albion 16, Medina 17, Niagara Falls 18.
"Land of Nod" (The Rock Co. mngs.).—Oakland, Cal., 10-11.
"Lottie, the Poor Saleslady" (Chas. E. Blaney Amuse. Co. mngs.).—Buffalo, N. Y., 6-11.
Montgomery and Stone (Chas. B. Dillingham, mgr.).—Cincinnati, O., 10, Columbus 11, Newark, N. J., 12, Marks, May A. Bell (R. W. Marks, mgr.).—Ottawa, Can., 13-25.
Murphy & Gibson's Minstrels.—Smyrna, Del., 8, Middletown 10, Newark 11, Elkton, Md., 12.
Miss Petticoats' (Atkinson & Thatcher, mngs.).—Bellefonte, Pa., 8, Lock Haven 9, Renova 10, Conowingo 11, Gettysburg 12, Frederick 13, 14, Cuba 15, Port Allegney, Pa., 16, Smithport 17, Kane 18.
My Dickie Girl (Dodge & Doffield, mngs.).—Los Angeles, Cal., 6, Cedar Rapids 9, Belle Plain 10, Tama 11, What Cheer 13, Oklaheola 14, Ottumwa 15, Osceola 16, Creston 17, Clarinda 18.
Mr. Homestead.—Washington, D. C., 6-11.
Pickerts, The Four (Willis Pickert, mgr.).—St. Petersburg, Fla., 6-11, Barlow 13-15.
Pitts, John C. H., Jenkins, S. Y., 9, Montour Falls 10, Seneca Falls 11.
Quiner Adams Sawyer, Eastern (Atkinson & Thatcher, mngs.).—Van Buren, Ark., 8, Clarksville, Tenn., 10, Hot Springs 11, Little Rock 13, Arkadelphia 14, Camden 15, Magnolia 16, Texarkana, Tex., 17, Eldorado, Ark., 18.
Quiner Adams Sawyer, Central (Atkinson & Thatcher, mngs.).—Lexington, Ky., 8, Louisville 9, Paris 10, Richmond 11, Winchester 13, Harlots Green 14, Somerset 15, Danville 16, Bowling Green 17, Hopkinsville 18.
Russell, Adolph (Brooks, mgr.).—Baltimore, Md., 6-11, Montreal, Can., 13-18.
Ray, John and Emma (E. D. Stair, mgr.).—Baltimore, Md., 11.
"Road to Victory" (Sam S. & Lee Shubert, mngs.).—Buffalo, N. Y., 10-18.
"Race for Life" (H. H. Francis, Sullivan Amuse. Co., mgr.).—Elizabethtown, N. J., 11.
Reynolds, Geo. L., Putnam, Conn., 16, New London 17, Norwich 18.
"Royal Chief," H. H. Francis.—Antigo, Wis., 9, Morris, Wis., 10, Watonsville 12, Colomet, Mich., 13, Hancock 14, Marquette 15, Ishpeming 16, Menominee 17, Cheboygan 18.
Santley, Joseph (Wm. Woods, mgr.).—St. Paul, Minn., 10-11.
Skinner, Edw. (Chas. Frohman, mgr.).—St. Louis, Mo., 6-11.
San Carlo Grand Opera (Henry Russell, mgr.).—Philadelphia, Pa., 10, Washington, D. C., 13-18.
"Six in New York," No. 1 (Frank Hopkins, mgr.).—Norwich, N. Y., 8, Groverville 9, Granville 10, Rutland 11.
"Six in New York," No. 2 (Frank Hopkins, mgr.).—Longmont, Col., 9, Boulder 10, Ft. Collins 11, Sidney 13, Central City 14, York 15, David City 16, New Mexico 17, Frank Hopkins, mgr.).—Parkersburg, W. Va., 6-8, New Martinsville, O., 10, Steubenville 11, Bellaire 13, McConnelsville 14, Marietta 15, Waverly 16, Chillicothe 18.
"Six in New York," No. 5 (Frank Hopkins, mgr.).—Danville, Pa., 8, Nanticoke 9, Pottsville 10, Shenandoah 11, Williamsport 12, Altoona 13, Tamara 15, Lebanon 16, Slatington 17, So. Bethlehem 18.
"Superba" (Wm. & Edw. Hanlon, mngs.).—Omaha, Neb., 12-18.
Shoe, Thos. E. (Cohan & Harris, mngs.).—Montreal, Can., 13-18.
Stahl, Rose (Henry B. Harris, mgr.).—Washington, D. C., 10-11.
"Tormakers" (Atkinson & Thatcher, mngs.).—Canton, N. Y., 8, Clayton 9, Adams 10, Camden 11, Boazville 13, Rome 14, Gouverneur 15, Fulton 16, New Hartford 17, Malone 18.
"Time, the Place and the Girl." Eastern (Askin & Singer, mngs.).—Allany, N. Y., 13.
"Village Denon."—Lawrence & Mallard.—Terre Haute, S. C., Phillipsburg 9, Clearfield 10, Du Bois 11.
"Volunteer Organist." Buffalo, N. Y., 13-18.
Wagner, Harry (Harry A. Carpenter, mgr.).—Seneca, N. Y., 13-15, Hoboken, N. J., 15-18.
"We Are King." Jersey City, N. J., 15-18.
"Yankoo Regent," H. H. Francis.—Galmet, Mich., 9, Morris 10, Watonsville 12, Colomet, Mich., 13, Saginaw 14, Cheboygan 11, Alpena 13, Bay City 16, Saginaw 17, Lansing 18.

This Week's New Shows at Vaudeville Acts

TO BE REVIEWED NEXT WEEK.

FLO IRWIN AND COMPANY, Fifth Avenue.
KITTS AND WINDYER, New York.
FELLY BROOKS, Pastor's.
ARTHUR YULE AND COMPANY, Pastor's.
TWO PECKS, Pastor's.
WEBB AND NOTTON, Pastor's.
THE CARLSBERG, Pastor's.
GEORGE AND LOUISE DEPRE, Pastor's.
HATHAWAY AND SIEGEL, Pastor's.
HITCHHIKAMA, Victoria.
MR. HYMAEC, Colonial.

West's Minstrel Co. Closes.

Saunder B. Rickey, manager of the Wm. West minstrel company, who has been touring that organization New Year's night, at Quincy, Ill.

Mr. Rickey reports splendid business up to Dec. 1, especially in the far West, but the money was so tight that he had no choice but to close general business conditions, he decided that the wise course was to close for the rest of the season.

Early in January West's Minstrels will again begin their annual tour, and the United States (with new recruits), new costumes and a very strong company.

Lodge 44, B. P. O. Elks, Gives Christmas Dinner to Poor.

On Dec. 26, at the Bijou Opera House, Minneapolis, Minn., Lodge 44, B. P. O. Elks, gave a grand entertainment for the poor children of Minneapolis. A big programme of first class vaudeville was given, and over two thousand children were delighted with it.

Buñuelo.—At the Star (P. C. Cornell, manager) "Brewster's Millions" week of Jan. 11-12. "The Three of Us" 13-15. "The Road to Yesterday" 16-18. Fritz Scheff did well.

CONVENTION HALL (H. L. Meech, custodian).—Philharmonic chorus, Andrew T. Webster, conductor (local), assisted by Schumann-Elek. G. N. Y. Symphony Orchestra and a splendid reception r.

SHAW'S (M. Shaw, manager).—Week of 6: Ellmore Slacera, Minnie Seligman and William Bramwell, World and Kingston, Belletaire and Kramer, De Witt, Burns and Torrance, Murphy and Frances, and Dixon Bros.

DECK (J. J. Oshel, manager).—A season of popular priced opera begins 6, by the Stewart Opera Co. "Finches of France" next. The singing work. The farewell vaudeville week was a good one.

ACADEMY (P. C. Cornell, manager).—Lottie, the Poor Saleslady, week of 6. From Sing Sing to Liberty" follows. Barney Gilmore did well.

WHEATON (J. J. White, manager).—The Golden Crook, including John L. Sullivan and Kate Kilrain, this week. The Trocadero next week. The World Beaters had a rousing week.

LAFAYETTE (C. M. Bagg, manager).—The Twentieth Century Maids this week. Reilly Wood's Big Show next. Gay Terrors met with encouragement. Terry McGovern and Young Corbett are extra features this week.

LYRIC (J. Laughlin, manager).—David Higgins in "His Last Dollar," this week. "The Volunteer Organist" next. Thomas E. Shea had a profitable sojourn.

Alhambra.—At Harmanns Bleeker Hall (H. Jacobs, manager) Wilton Luckaye, in "The Bondman," 30-Jan. 1, played to excellent success. William Pavarsent, 2, in "The Soldier Man," repeated his former success to a crowded house. Marie Dorio, in "The Morals of Marcus," 3, made a great hit before a large audience. "Paid in Full" created a big impression 4. Eddie Fox, 6, 7, in "The Reckid," "We Are Kingle's S. Henry Ludlow, 8, in "The Marchioness of Fieschi," 9, to "Time, the Place and the Girl" (return engagements) 13. "The Little Cherub" 9.

PROCTOR'S (Howard Graham, resident manager).—For Jan. 6 and week: Edward F. Eynard, Kamille Trio, Brown, Harris and Brown, (Clare and Burke), Merkle and Shannon, Ethel McDough and Victoria's Logs.

EMPIRE (J. H. Rhodes, manager).—The Girls from Hapsburg, 30-Jan. 1, were well received. Phil Sheridan's City Sports, 2-4, 11-13. The Five Salvagers to Big business Mark's Runaway Girls 6-8, Dainty Duchess 9, 3-11.

GAIETY (H. B. Nichols, manager).—Miller's Americans, 30-Jan. 1, gave great satisfaction. The Lady Birds, 2-4, to crowded house. The Merry and Burlesques 6-8, New Century Girls 9-11.

CASINO (A. Vignola, manager).—Burlesque and moving pictures.

Monocleres.—At the Lyceum (M. E. Wolf, manager) Rose Stahl, in "The Chorus Lady," claimed a veritable triumph Dec. 30-Jan. 1. Lillian Wright, Eva Dennison, Maude Knowlton and Wilfrid Mack were well cast. Wilton Mackay, in "The Bondman," had big returns. Sidney Ayres and Elsie Ferguson loaned notable support. Dossenhach Orchestra (loaned) William Faversham, 7. Henry Ludlow, 9.

NATIONAL. (F. R. Parry, manager). "The Slipshy and Nine" proved a fine holiday attraction Dec. 30-Jan. 1. Bayonne Whirlpale made a big hit. "At Yale" had good returns. "The Outlaw's Christmas" 6-8, James Corbett 9.

BAKER (Irhard Baker, manager).—The Hellos-Spencer Stock gave a fine presentation of "Her Girl Match" last week. Ruston Hill, Mrs. H. C. Jones, Mrs. J. C. Jones, Laura Lang, Marion Abbott, Louise Galloway and G. Harrison Hunter did commendable work. "The Masqueraders" 6 and "The Book Of Love" 5 were the new winners.—Week of 6: The Fadette Orchestra, "Antzer Troupe, Will Rogers, May Tully, Guma Francis and her Arabs, Nichols Sisters, The Four Seasons and company, Max Dufek, and motion pictures.

COMSTANT (H. C. Jacobs, manager).—Clark's Runaway Girls ended a good week's work. 4. Estelle Rose scored heavily. The Livingston Girls did not hit. The Bachelor Girls Club, 9, were of 6.

Troy—At Rand's Opera House (H. T. Thompson, resident manager) James J. Corbett drew a Dec. 31 crowd of 3,000. Corbett played to S. R. O. "The Cowboy" Paul Kelly drew well Jan. 4. Chas. K. Champlin took a 6-11 except 10, when "The Time, the Place and the Girl" returns.

Precator's (Guy C. Graves, resident manager)—Bill 6 and work; Robert Hilliard, the Jupiter Brothers, Dora Ronea, Radford and the "B" Robinsons and Fauchette, the Six American Girls.

LYCEUM (R. H. Keller, manager).—Lady Strids did good business 30 Jan. 1. Miner's Americans had good houses 2-4. "The Century Girls 6-8, the Dreamland Beauties 9-11.

Elmira.—At the Lyceum (Lee Norton, resident manager). "The Old Homestead," "Uncle Sam's Cabin," big business. Stinson's "Under the Old Apple Tree," good business. "The Old Homestead" enjoyed good business 3. James L. Corbett 4.

Rochester.—At the C. W. Middleton, manager.—Week of 6; Edward McWade, and Margaret Lee, George E. Evers, Tyson, Fennell and Taylor, William H. Burke, and Three Fredericks, big business.

Troy.—At the J. M. McConnell, manager).—Week of 6; Le Roy and French, the Winstons, Brand Sisters, Minnie Wilson, Essie Keith, Harry Reed, Bryant Sisters, Illustrations songs and Halloscope. Business continues good.

Notes.—The Elmira Keystone Amusement Co. has been organized here, and will build a large vaudeville theatre on Market Street, at the site of the old city hall, in the near future. The following directors are named:—E. M. Tripp, G. W. Middleton and J. F. Murphree, all of this city. Dan Quinlan is spending a few days with his family in Elmira.

"Heed," "Hattie Williams 10," "The Cowboy Girl" 11.
 Organist: (Tord Anderson, manager)—
 Jan. 5, a sacred concert in connection with
 the pictures, Frank D. Hill, formerly of
 choir, and a soloist, Cecelia Quinn, a vested
 soloist, and a choir, consisting of
 Geo. H. Helmer, Frank F. Barnum, Gus
 Brown and Stanley Purdy, will add to the pro-
 gram. The proceeds will go to the Col-
 lege Ballroom and will change of pic-
 tures, and Frank F. Barnum and Cecelia
 Quinn will sing the songs.
 Keith's (Tord Berger, manager)—"The Lo-
 ver's Progress," "The Bill," "The
 Boy," "E. F. Hawley and company," "The
 Trio, Jack Wilson, Lester and Miller, Berger

THE NEW ALHAMBRA opened to good business, and continues to draw well. There is a change of pictures twice a week.

Oswego.—At the Richardson (W. A. Wesley, manager) Ferdinand and Graham's Stock C

Portland.—At the Hellig (W. T. Pangle, manager) Max Pigman did well Dec. 22-23 in "The Man on the Box." Ralph Stuart did good business 20-28, in "Strongheart." The Philharmonic Orchestra (E. O. Spitzner, leader) was heard in concert by a good audience, afternoon of 29. The Stanford Glee and Mandolin Clubs 30, "Uncle Tom's Cabin" Jan. 1, "Woodland" 2-4, James T. Powers 5-8, Kulik 9-11, "The Man of the Hour" week of 12.

"The Devil's Sanctuary" week of 12.
Dec. 29. The San Francisco Opera Co. house
presented "The Toy Maker" to capacity, week of
Jan. 1. Passion Play pictures Jan. 5-7. Florence
Criswell, "The Girl from the Sea," week of 12.
"The Devil's Sanctuary" week of 12.
BARKER (Geo. J., Barker, manager).—
The Baker Theatre Co. had two capacity houses
with "The Girl from the Sea." "The Girl"
was presented. The company did good business,
with "A Midnight Bell." "Soldiers of Fortune,"
Jan. 6.
EMPIRE (Milton W. Seaman, manager).—
"Empire Crazy" had two big houses, Jan.
28. "Why Girls Leave Home" did very good
business week of 22. "At the Old Cross
Roads," Jan. 5. "Big Hearted Jim," 12. "A

LYNCE (Hating & Murphy, managers).—The Allen Stock Co. week of Dec. 30, in "Man's Broken Promise."
 SPAN (J. J. Erickson, manager).—The E. F. French Stock Co. week of 20, presenting "A Man of Mystery."
 GRAND (J. H. Erickson, manager).—Bill for 30 and week: Tom and Edith Almond. Bill for 20 and week: The Little Girl, the Great Pascatel, Madge Malfanti, the Bells, Joe Thompson, and twentieth century motion pictures.
 FRAGUS (J. A. Johnson, manager).—Bill for 30 and week: Dan J. Harrington. Bill for 20 and week: Fred Bauer, the Browns, Little N. Wilson, and the biograph.
 FRITZ (Joe J. West, managers).—Bill for 30 and week: The Little Girl, the

Ann and Reed, Jones and Raivelle, the Malcoms, Virginia Vernon, Eva Fonda, Birdie Lillard, Lillian Southwick, Malan and Howard, Fred Dory, Letitia Goldman, Mac Vernon, Maggie Coleman, Dan Hart, Jack Woods, Martelli, Bobby Pulliam and Alfred Dupe.

Moving Pictures.

Death of Moving Picture
Manufacturer.

Harry Miles, a manufacturer of moving pictures, jumped or fell, night of Jan. 1, from the seventh floor of the new Squared Hall apartment house, at One Hundred and

York City. He was instantly killed. Miles, who was forty years old and a bachelor, lived at the Concord Hall with his brother, Herbert L. Miles, with whom he was in partnership. The firm of Miles Bros. was made up of Harry and Herbert Miles.

MAURICE BOOM AND AL. FIELDS, of Fields and Ward, have opened a new moving picture theatre, known as the **BOOM THEATRE**, at the corner of Seventh Street, on the East side of New York City. They have named it the **Louque**. Four vaudeville acts are given with the moving pictures. The admission is five cents.

THEATRE FROM ROMANCE. **MOVIE ARRANGEMENTS.**—Our moving picture theatre of 190 Springfield Avenue, Newark, N. J., is undergoing considerable alteration, and we believe will be ready to open in a few days as a family theatre as there is in this State. We also have a very pretty place located at the junction of Fifteenth and Springfield streets, Newark, N. J., which we believe is about the best situated moving picture theatre in the State.

THE LATEST FEATURE FILM of Edison Manufacturing Company has been entitled "The Suburbanite's Inexplicable Alarm," which shows a broker's office in the city. Mr. Early arrives late, is caught by the manager and threatened with dismissal. Mr. Early buys a new alarm clock, which wakes him, but refuses to stop ringing. He smothers the sound and goes off to sleep again. He mixes street cars and trains, and arrives at the office the first thing in the morning. The manager, Mr. Early hits upon a plan, but

the rope, tie it to his wrist, drops it from his window, and arranges with his friend to meet him in the morning. He is perfectly sure this will get him up in the morning. Near the small hours of the morning, a burglar spies the rope hanging from the second floor window, and is about to ascend when he is startled by the lighted candles which at once proceed to investigate by climbing up the rope. Mr. Early finds himself suddenly jerked out of bed, on to the floor, and up to the ceiling. He is again aroused by a tipsy elumbar, upon whom he empties a basin of water, and then goes back to bed, this time tying the rope to the foot of his bed. He is again awoken on the second floor by a tipsy elumbar on the scene. The tipsy elumbar has his revenge. He fastens rope to milk wagon

which drive off, pulling poor Mr. Early out of the street, down the window and into the corner, over mud holes, until he is rescued by a passing policeman, and sent back home in the milk wagon, very much awake. Mr. Early is then shown in a number of boudges and on crutches. Length 595 feet.

"PROFESSIONAL JEALOUSY," a dramatic incident of life behind the scenes, is originated by American Biograph. Two young men, members of the same stock company, are rivals for stellar honors. One of the fairer characters seems to have had things her own way, until during a performance of "Dark and Stormy" she is eclipsed by the other. Her histrionic luster. Storms of applause reward her efforts, and a shower of floral tributes

fall upon her. This is cleverly done, for the heroine's pet, Wagon, the new star enter her dressing room, the dethroned queen pounces upon her, tearing the bouquets to shreds, and the two women struggle and fight furiously until the latter is staggered and costumed, and perfectly acted by players of sterling worth.

The latest Vitaphone films are entitled "An Indian Love Story," a series of pictures of a romantic order, and "The Fatal Wife," a domestic tragedy, both comedy triumphs. "The Gauntlet Passion Play," an elaborate presentation of the simple passion drama, is furnished by the Kleins Optical Co. "Seren & Good Joke" and "The Silver King" are the two latest successful Lubin films.

TO BE REVIEWED NEXT WEEK.
FLO IRWIN AND COMPANY, Fifth Avenue.
KITTS AND WINDREM, New York.
BILLY BROAD, Pastor's.

THE KRAMERS, Pastor's.
ARTHUR YULE AND COMPANY, Pastor's.
TWO PECKS, Pastor's.
WEBB AND NORTON, Pastor's.
THE CARLISLES, Pastor's.
GEORGE AND LIBBEY DUPRE, Pastor's.
HATHAWAY AND SIEGEL, Pastor's.
HITACHIYAMA, Victoria.
MR. HYMACK, Colonial.

West's Minstrel Co. Closes.
 Sanford B. Mclary, manager of the Wm. H. West Minstrels, closed the season's tour at the first organization New Year's night, at Quincy, Ill.
 Mr. Mclary reports splendid business up to Dec. 1, especially in the far West, but the month of December was poor, and in view of general business conditions, he decided that the wise course was to close for the rest of the season.
 Early in August West's Minstrels will have a big annual tour of the United States. With new scenery, new costumes and a very strong company.

On Dec. 26, at the Bijou Opera House, Minneapolis, Minn., Lodge No. 44, B. P. O. Elks gave its annual entertainment for the poor children of Minneapolis. A big programme of first class vaudeville was given, and over two thousand children were delighted with it.

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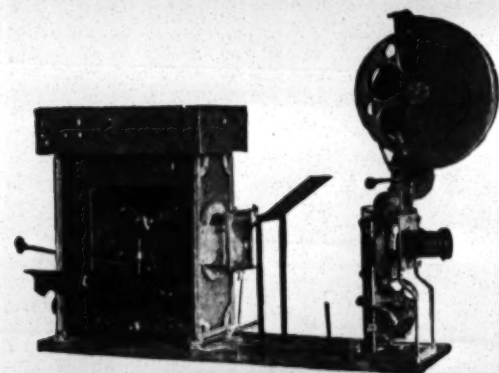
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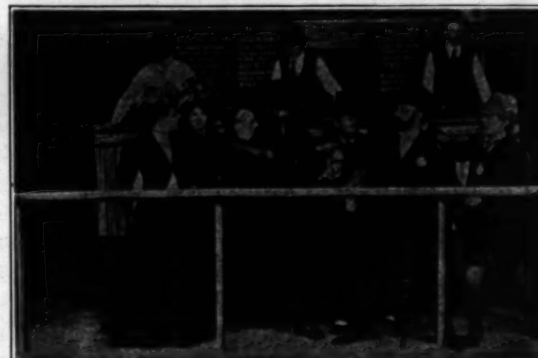
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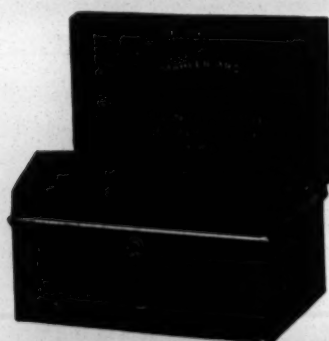
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